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Caruso's three appearances here at the Royal Opera in the "Love Potion," "Rigoletto" and "Pagliacci" were attended by the same phenomenal success which has crowned the great tenor's efforts everywhere on both sides of the Atlantic in recent years. The Kaiser and the Imperial family attended each performance, and the monarch called the singer into his box, congratulated him heartily and made him promise to return to Berlin regularly in the autumn of each year. The Royal Opera House was sold out quickly, despite the prices, which were three times the ordinary rate. Ticket speculators reaped a rich harvest; it seems impossible to eliminate this nuisance. If the eager ticket buyers who paid fabulous sums to the speculators had known how near they came to losing their money and not hearing Caruso at all they might not have been in such a headlong rush. Caruso was suffering from a serious indisposition when he arrived in Berlin and his three physicians, his impresario and his intimate friends all urgently advised him not to sing at all. During all his stay here he suffered terribly from neuralgic headaches and his throat was in bad shape. The great tenor felt, however, it would not do to disappoint the Imperial family and the hundreds of people who had bought tickets at such extravagant prices, so he forced himself to appear, singing against his better judgment. He will, no doubt, pay dearly for the folly. On the day after his last engagement at the Royal Opera, a luncheon was given in his honor, which was attended by a number of Berlin's art dignitaries. At this luncheon the tenor had a complete physical collapse. His condition became so serious that he was advised by his physician to cancel his American engagement. Caruso would not hear of this, however, and sailed for New York in spite of remonstrances.

■ ■ ■

Berlin is now being swamped by Liszt recitals. It would seem that every pianist before the public finds it incumbent upon himself to honor the greatest of all pianists by playing a special program of his compositions. The public, however, is not clamoring for any thing of the kind. When a Busoni or any other famous Liszt pupil plays programs of the master it is a joy to listen, but it is a positive torture to sit through a work like the B minor sonata played by an indifferent artist like Ignaz Friedman, a brilliant but superficial and unreliable pianist, who essayed this great work on the evening before the Busoni recital. It was a superfluous undertaking, for Friedman has not the mentality to cope successfully with a composition of such dimensions. Even his technic is by no means reliable, and the outward appurtenances of brilliant virtuosity cannot blind the music sequestered public of Berlin. Nor is a pianist of Friedman's caliber called upon to embellish with his own additions the works of a Franz Liszt.

■ ■ ■

The second pair of Nikisch-Philharmonic concerts on October 22 and 23 were dedicated to the memory of Liszt. I was at Budapest at the time, attending the great Liszt celebration there, but my assistant informs me that Nikisch gave a magnificent performance of the "Faust" symphony. In the finale Nikisch had the assistance of the chorus of the Berlin Teachers' Singing Union, and Felix Senius, as tenor soloist, both being excellent. The program opened with Liszt's symphonic poem, "Festklänge," after which came the "Totentanz" for piano and orchestra, admirably performed by Alexander Siloti, of St. Petersburg. He is a cold, but finished artist. The Philharmonic was crowded. I am informed, and there was the usual air of festivity that always prevails at these Nikisch concerts.

■ ■ ■

Etelka Gerster's daughter, Berta Gardini, now known in private life as Madame Walter Kirchhoff, was heard at Bechstein Hall in a concert given in conjunction with her husband, who is one of the principal tenors of the Royal Opera. Madame Kirchhoff-Gardini, in an aria from Bellini's forgotten opera, "Il Puritani," displayed a lovely, flexible voice, and in coloratura work a facility of a very superior order. She seems to have inherited some of the vocal gifts of her celebrated mother. She sings with ease and a great deal of warmth; her voice is not large, but it is very sympathetic in quality. Kirchhoff was heard in a number of lieder and also in some duets with his wife. He has a voice of penetrating power, agreeable in quality and under excellent control. He sings with temperament and with both intelligence and feeling. Liszt's "Die drei Zigeuner," in particular, was sung with a great deal of temperament.

■ ■ ■

Albert Friedenthal, the well known globetrotter among pianists, is giving a series of three lecture-recitals on the music of the Creoles of Mexico, Central America, West

Indies and Venezuela. The first one, given at Choralion Hall, proved to be very interesting. Friedenthal pointed out that the music of the Creoles was quite different from that of the Spaniards, being very much influenced by negro music; he claimed that the "Habanera" could be traced back to a negro dance. He stated further that Indian music had exerted no influence over the Creoles. Numerous illustrations of Creole compositions in the shape of folksongs were sung by Ciska Schattka, Gertrude Rettermann, Margarete Loewe, Oda Krueger and Maria Jahn. The famous old Mexican folksong, "La Paloma," was included in the program.

■ ■ ■

Busoni began his series of six Liszt recitals at Beethoven Hall on Tuesday, playing the twelve transcendental etudes and a hitherto quite unknown composition of Liszt in the shape of a fantasy on Mozart's "Marriage of Figaro," which Busoni found among some Liszt manuscripts at the Liszt museum at Weimar. As this work was not completed by Liszt Busoni added the finishing touches, and in such a thoroughly Lisztian spirit that I will defy any one to tell where Liszt stops and Busoni begins in the piece. This belated Liszt novelty is written in the well known brilliant style with which the musical world is so familiar, through the numerous operatic transcriptions of the great



BUSONI.

Magyar. Two of the best known melodies taken from the parts of Figaro and Cherubin are utilized and embellished in a fascinating manner. Busoni's interpretation of it was exceedingly brilliant. A monumental performance was Busoni's rendition of the twelve great etudes; that was a case of transcendental studies being played by a transcendental artist in a transcendental manner. What a command of the keyboard, what tonal color, what endless variety of touch, what esprit, what fire and what a high degree of musical intelligence was focused upon these remarkable etudes! The great Italian played practically before a parterre of pianists; it seemed as if every pianist and piano student in Berlin was at Beethoven Hall that evening. I saw even the aged Carl Klindworth, also Gabrilowitsch, Lévinne, Jonás, Martin Krause, Emma Koch, Egon Petri, Zadora and many others. The enthusiasm displayed at the conclusion of the program was such as only the elect of the musical world are capable of arousing.

■ ■ ■

Among the important concerts that were attended by my assistant during my absence in Budapest were recitals by Willy Burmester, Alexander Heinemann, Emmy Destinn and Elena Gerhardt. Destinn made two appearances. At her first concert, on October 26, she seemed to put out over the failure of her partner, Dinh Gilly, to appear, because of a sudden hoarseness, that her voice was visibly affected, as I am informed, and as a result she sang very differently during the first half of her program. As the evening wore on, however, she improved, and sang toward the close with good effect. At her second concert she did better.

■ ■ ■

Elena Gerhardt was greeted by a full house, not only the audience but also the stage of Beethoven Hall being crowded. This remarkable singer has attained a popularity here second only to that enjoyed by the greatest of lieder interpreters, like Julia Culp, Ludwig Wüllner,

Johannes Messchaert, and Alexander Heinemann. Of course, in having an accompanist like Arthur Nikisch Elena Gerhardt is exceptionally favored. His work at the piano is so replete with poetry, refinement and charm that the concerts were well worth attending just to hear Nikisch alone. Madame Gerhardt, as I am told, was in magnificent voice, and her renditions of groups of lieder by Brahms, Strauss and Hugo Wolff left little to be desired, either in point of vocal treatment or interpretation. How much of Gerhardt's success is due to the assistance of Arthur Nikisch it would be difficult to say; here a Gerhardt recital without Nikisch at the piano would be considered inconceivable.

■ ■ ■

Alexander Heinemann had an overflowing house at his second and last recital, given at Beethoven Hall on October 24. His program contained a number of interesting and little known old lieder and bal'ads, including two musical settings of Goethe's "Erl King," by Bernard Klein (1793-1832) and by Beethoven. The immortal Schubert setting of the same poem is sung so much that these two formed an agreeable change. Well known lieder by Schubert, Schumann, Hugo Kaun and two Loewe numbers were also on the program. With his old warhorse, "Archibald Douglas," Heinemann is said to have brought the concert to a most effective conclusion. Although not in the best of form, he held his listeners, as he always does, by his masterful temperamental delivery and with his remarkable vocal skill. He was called upon at the close of the program to add some half dozen encores. John Mandelbrod, of Hannover, the accompanist who traveled with Heinemann on his American tour, gave him discreet and sympathetic support at the piano.

■ ■ ■

The name of Willy Burmester has become synonymous with the skillful transcription of forgotten bits of classics. Numerous arrangements of this kind of his have had an enormous sale in Germany during the last few years and have become world famous. At his first concert, given at the Philharmonie on October 27, he introduced again, as I am informed, numerous compositions of this kind, on which he has been working the past summer. The list included a gavotte by Gluck, a "Deutscher Tanz," a capriccetto by Haydn, a dance by Dittersdorf and a rondo by Beethoven. These old novelties in Burmester's clever setting for the violin and in his own inimitable rendition created a furore and he was called upon to repeat several of them. Five new Burmester transcriptions of Tschaikowsky lieder also figured on the program—"Träumerei," "Lied des Leierkastenmanns," "Spukgeschichte," "Die Lerche" and "Neapolitanisch"—and as applied to the violin by Burmester are very effective concert numbers. The great violinist was obliged to repeat some of these. His novelties made a decided hit. Aside from these Burmester was heard in a magnificent performance of the "Kreutzer" sonata and in the Bach E major concerto. He had the assistance of Alfred Schmidt Badekow, who was also heard to good advantage in three piano soli—"Humoresque," by Hugo Kaun; a prelude for the left hand, by Scriabine, and "Im wirbelnden Tanze," by Grieg. Burmester is having a tremendous season in Germany. His drawing power has become such that he no longer accepts engagements from the music societies. He can give a concert in any city in this country and draw fully three times as much money as any of the societies can afford to pay. Thus has Burmester attained in Germany the ideal goal of every violinist who aspires to public favor.

■ ■ ■

Marcella Sembrich appeared at the Philharmonie on Thursday evening. She was not fortunate in her interpretation of a number of lieder. Madame Sembrich, accompanied by her husband, Stengel, will leave shortly for an extended tour of Russia.

■ ■ ■

On the same evening a new trio gave its initial concert at Bechstein Hall. The members are: Edward Collins, an American, piano; Richard Heber, violin, and Emil Folkmann, cello. The three youthful artists were heard in trios by Mendelssohn, Robert Kahn and Gernheim, revealing, as I am informed, excellent ensemble and superior musicianship. The work of Collins, who has already been heard in Berlin, was especially praiseworthy.

■ ■ ■

Jascha Spikowski, one of the most gifted pupils of Moritz Mayer-Mahr at the Scharwenka Conservatory, whose remarkable success at his debut last year is still well remembered, was heard again at Blüthner Hall, on October 26. This is an extraordinarily talented boy, with whom all signs point toward a brilliant future. He is said to have made enormous progress since last year and to have played the Schumann "Carneval" in point of technical finish as well as in point of interpretation and expression, in a manner worthy of a mature artist.

■ ■ ■

The Stern Conservatory honored Liszt's memory with a special concert, given on Sunday afternoon, at which a number of the principal instructors of the institution,

chiefly those who had associated with Liszt, participated. Emma Koch, one of Liszt's last pupils, scored an enormous success with her finished artistic playing.

■ ■ ■

Among the many debutantes of the week was a very talented young American pianist, Edgell Adams, a pupil of Godowsky. She made her appearance in a recital at Bechstein Hall, playing Haydn's andante and variations in F minor, Beethoven's rondo in G, the Chopin B minor sonata and works by Brahms, Rachmaninoff, Debussy and Saint-Saëns. The Godowsky schooling was revealed in Miss Adams' beautiful tone and in her delightfully clear, pearly technic, the telling effect of which was not a little enhanced by her judicious pedalling. There was no muddling or blurring; everything was of a transparent lucidity. Miss Adams revealed both warmth and musical intelligence. Her interpretations were straightforward and legitimate and she approached each composer with reverence. The young artist is a pianist of much promise and the cordial reception she received was well merited.

■ ■ ■

The clashing of great artists is one of the legitimate features of a Berlin musical season. While I was listening to Busoni's wonderful Liszt playing Jacques Thibaud was being heard at Blüthner Hall in concertos by Nardini, Saint-Saëns and Brahms, as well as in that great favorite of Ysaye's, Chausson's "Poème." It was artistic violin playing, as my assistant informs me, of the highest type that the French school has to offer today. Although Brahms may not suit Thibaud's nature as well as Saint-Saëns, for instance, his playing of that master's concerto, which, by the way, is done to death, was in its way perfection. Thibaud received an ovation.

■ ■ ■

With three great celebrities like Julia Culp, Emil Sauer and Alexander Heinemann on the program, the first Elite concert of the Concert-Direction Jules Sacha proved to be a great public attraction. Julia Culp's voice is more beautiful than ever. It is fresher and softer in quality than it was last year; her tones flow with a bewitching spontaneity. Her singing of those two old favorites, Schubert's "Ständchen" and Schumann's "Frühlingsnacht," was the perfection of vocal art and soulful interpretation. Madame Culp is very much in sympathy with Brahms, and a group of songs by that composer was given marvelous exposition. Emil Sauer was ennobled here just as he was in Budapest. He enjoys an enormous popularity all over Europe. Rarely does one hear Chopin's B flat minor scherzo performed with such mastery and perfection. A prelude by Mendelssohn, a clever bit of his own writing, and Pabst's paraphrase on the waltz from Tschaikowsky's opera, "Eugen Onegin," were his other numbers. The great pianist was magnificent in them all and the public tendered him an ovation. Heinemann, too, won a large measure of recognition. Not in the best of voice at first, he warmed up to his work later and gave a highly dramatic rendition of Loewe's "Edward," for instance. The

youthful Russian violinist, Sascha Culbertson, was a partner to these three famous artists. He opened the program with Ernst's F sharp minor concerto, a work that is being revived, it would seem, after a long sleep, for it has already been played here several times this season. Its musical mission is nil; as a virtuoso piece, pure and simple, it has not the charm and fascination that Ernst's "Hungarian" airs or "Othello" fantasy, for instance, have; moreover, it is far from grateful. Culbertson gave technically an excellent account of the work, overcoming its enormous difficulties with uncommon ease and sureness. The boy's digital proficiency is of a very high order; his tone is small but smooth and sweet. He was heard later in Paganini's "Witches' Dance" and Ernst's paraphrase on the "Last Rose of Summer" for violin alone, which he gave as an encore.

■ ■ ■

Elsa Rau, after having been heard here in solo and chamber music work at different times in former seasons, gave, the past Wednesday, her first big orchestral concert,

Heine participating, was most delightfully brought out. The Saint-Saëns F major is one of the least grateful of that composer's concertos, but it is remarkably interesting pianistically. Miss Rau gave an excellent account of it. She scored a big and well deserved success.

■ ■ ■

At a Brahms evening, given on October 31, by Maria Philippi, Edwin Fisher, the pianist, who was to assist, was taken ill at the last moment, and in place of his piano solo. Norah Drewett and Carl Friedberg played the variations for two pianos, Op. 56. Miss Drewett was not notified until the day before the concert and as she had never played this work for two pianos, she had to learn her part in twenty-four hours. I am informed that she played brilliantly and made a big hit.

■ ■ ■

Eleanor Painter, that charming young singer from Colorado Springs, is one of the most gifted American vocalists that have come to Berlin to study in recent years. She is now working here with Richard Lowe. I heard her sing an Italian aria the other day with a vocal skill, appreciation and depth of feeling such as are heard only in the cases of the greatest artists. Her voice has that lovely, velvety quality that made Sembrich world famous, and she possesses a glowing temperament. This American girl seems destined for great things. A signal honor has just been conferred upon her by Richard Strauss, who has shown an extraordinary interest in the singer ever since he heard her last summer. Strauss selected her to sing in the festive performances of "Feuersnot," "Electra," and "Rosenkavalier," which are to be given at the Strauss week in The Hague, beginning November 20.

■ ■ ■

Dr. Carl Muck is ill and this has necessitated the postponement of the Berlin premiere of the "Rosenkavalier" until the middle of November. A clever little brochure on the "Rosenkavalier," by Max Chop, containing the principal themes with pithy commentations, has just been published by Reclam, of Leipzig.

■ ■ ■

Franceschina Prevosti, the celebrated Italian opera prima donna, has settled in Berlin and has been engaged by Prof. Gustav Hollaender as one of the principal vocal instructors of the Stern Conservatory. She began her work at that institution on November 1. As a singer of



Sousa and Nicoline Zedeler in South Africa.

playing with the Blüthner Orchestra, under Edmund von Strauss, at the hall of the same name, three concertos, to wit: the Mozart D major, Chopin's F minor, and the Saint-Saëns F major. This most neglected of all of the Saint-Saëns concertos had not been played here in years, except by the composer himself at his last appearance here several years ago at a Philharmonic concert. Elsa Rau, one of Alberto Jonas' most distinguished pupils, possesses many attributes that qualify her for concert work. She has a very plastic touch and in consequence a sympathetic tone; she has remarkably good fingers, as evidenced by her fleet, clean-cut passage work, and she approaches each composer with due reverence and a thorough appreciation of the import of his message. Her performance of the Mozart concerto was admirable. The young artist was at her best, however, in Chopin. The slow movement of this, in particular, was given an exquisite rendition. The spirit of sad, sweet melancholy and the faded, romantic glory of bygone days, suggesting those wonderful, old-time soirees in Paris with Liszt, Chopin, Berlioz, and

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Italian opera Madame Prevost has had a brilliant career throughout Europe.

A new musical invention called the "Aeroplitor" was introduced here at Choralion Hall on October 29. The German name of "Ton-Binde-Apparat" gives a better idea of the nature of the invention, the purpose of which is to enable players of wind instruments to command a better and more sustained legato by prolonging the tone of their instruments ad libitum. The apparatus consists of a pair of bellows, which the performer works by means of pedals with his feet; connected with the bellows is a rubber tube joining the mouthpiece of the instrument played. The tone can be sustained as long as desired, there being no interruption when the performer stops to take breath. It is a remarkable invention for the orchestra and Richard Strauss has become so interested in it that he has promised to give it his particular attention in his next orchestral composition.

Louis Persinger is now having extraordinary success. He appeared on October 18 in Halle and on the 19th in Dresden, meeting both times with the most remarkable appreciation. After his concert in Dresden he was sought out by the Baroness von Kaskell and invited to play in a concert to be given in her palace for the entertainment of the members of the Saxon court next March. The Baroness von Kaskell gives two big concerts annually, in which only the most prominent artists are requested to assist. Emil Sauer is to be soloist of the first evening. A well known personality in Dresden musical circles declared after Mr. Persinger's appearance there that it was "seldom that even the greatest and best known virtuosos ever received better criticisms than Mr. Persinger did in Dresden." On the day after the concert, Herr Erfurt, of Dresden, who is said to be the most artistic photographer in Europe and whose fees are proportionately large, requested Mr. Persinger to pose for him, presenting him afterward with four exquisitely finished artistic photographs in different poses. In Halle Mr. Persinger was equally praised and feted.

Carl Flesch, the famous violinist, has created a sensation in Germany with his fundamental studies ("Urstudien") for violin, just published by Ries & Erler, of this city. Flesch's purpose in his brochure is to give in a highly condensed form exercises comprising the fundamental principles of violin technic, so that the violinist who has very little time for practise can retain his command over the finger board with half an hour's daily prac-

tise. It is a very original idea and for artists it is of the highest practicability. Teachers, orchestra players and even virtuosos, when traveling, will find this brief treatise the veritable egg of Columbus of violin technic. The few movements given in the exercises impart to the hand and arm the flexibility which is absolutely essential to good violin playing. Flesch's comments in the theoretical part of the book are as concise and pithy as are the exercises themselves. "The entire mechanism of the left hand," he writes, "consists of five primary movements: first, falling movement of the fingers; second, side movement, as chromatic scales, extensions; third, movement for fingering chords; fourth, the thumb movement in the descent from third to first position; fifth, combined movement of wrist and elbow, which is produced by placing the fingers on the four strings and sliding from the first position to the highest." The work does not treat merely of the left hand but also of the right arm, for which he gives six fundamental movements. Flesch's work is acclaimed by all the greatest violinists of the day. "All the reflections," writes Jacques Thibaud, "of a great violinist, who has mastered the violin, are contained in this book. The technic (unfortunately indispensable) is retained in its entirety in a minimum space of time. What a dream! The greatest eulogy that one can give to Flesch's work is to attribute to its application the prodigious technic of its author." Fritz Kreisler writes: "Flesch's famous 'Urstudien' form the crown of modern violin pedagogy. They have fascinated me and given me unusual joy." This remarkable novelty in the violin line is having an unprecedented sale and success.

Miss Leila Hölderhoff, the distinguished young American singer, is giving a series of seven Wegnerian lectures at the American Church on Monday afternoons. Miss Hölderhoff has an exhaustive knowledge of music and what she has to say on the four music dramas of the "Ring," "Tristan," and the "Meistersinger" is sure to be pithy and interesting. Her first lecture last Monday was very well attended and heartily applauded. The lectures are given for the benefit of the parish fund of the church.

Miss Adele Rosenthal, of San Francisco, has established herself in Berlin as pianist and teacher. After having studied with various European teachers of renown, Miss Rosenthal finished her pianistic education with Harold Bauer. She played in London last season with great success.

The new Max Bruch concerto, which was given its first public performance by Maud Powell at the Norwalk.

Conn., music festival last spring, will be introduced to Berlin this evening by Willy Hess with the Philharmonic Orchestra under the baton of Ossip Gabrilowitsch. It will also be played by Petschnikoff at the next Philharmonic concert.

A new violin concerto by Paul Juon will be introduced here on November 11 by Franz von Vecsey.

Eleanor Spencer has been selected by Mengelberg, the distinguished Dutch conductor, as soloist for the Liszt festival to be given in Amsterdam by the Cecilia Society on November 7 and 9. On this occasion Miss Spencer will be heard in the Liszt E flat concerto with the assistance of the Amsterdam Orchestra under the baton of Mengelberg. The gifted young pianist has just concluded a most successful tour of Holland; in The Hague she made such a profound impression that she was immediately re-engaged to appear with the Utrecht Orchestra under Hutschenruyter at the opening of the Beethoven Cycle to be given in that city early in November.

Considerable attention has recently been given in the papers to a scrap between Siegfried Wagner and Richard Strauss. Wagner, in an interview, is said to have expressed a contemptuous opinion of Strauss' music dramas. One evening during the recent Budapest festivities, while supping together with Siegfried Wagner and a number of other artists, this subject came up. Wagner said to me that the interviewer had grossly misrepresented him. He declared that he had not heard any of Richard Strauss' latest operas, as "Salome," "Electra," and "Rosenkavalier." He said that he and Strauss had always been good personal friends, although the artistic roads they are traveling lead in opposite directions. He said further that he had not heard any of Strauss' later dramatic creations for the reason that he did not wish to be influenced. "It is self-understood," he concluded, "that I did not say anything against Strauss' operas, since I do know them."

Liszt celebrations have become contagious and are spreading to an alarming degree all over Germany. A surprising feature is the engagement of non-Liszt pupils to assist at these festive concerts. For instance, Alice Ripper, an excellent Hungarian pianist, but not a Liszt disciple, is booked for twenty-two festival concerts given in honor of Liszt. On the other hand, several eminent Liszt pupils have not been called upon to take part in any of the big celebrations. Conrad Ansorge, for example, who was a great favorite with the master, was heard neither at Budapest, Weimar, nor at Heidelberg. Ansorge

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is a pianist of great depth of feeling, poetry and individuality and it is strange that he should not have been on any of these programs.

III

Two days after the birthday of Liszt, on October 24, 1811, there was born at Frankfort a man who, although he was neither distinguished for natural gifts or attainments, was yet destined to play an important role in the musical life of Germany during the middle of the last century. This was Ferdinand Hiller, the founder of the Cologne Conservatory. Hiller is of historical interest chiefly because he was a personal friend of such a large number of musical celebrities. Schumann, for instance, dedicated his immortal piano concerto to him, and he was on very intimate terms with Liszt, Spohr, Rossini, Meyerbeer, Berlioz, Chopin, Heine, and Mendelssohn. What Hiller accomplished as pianist and composer was of short-lived interest. A pupil of Hummel, he accompanied his master to Vienna in 1827, where he made the acquaintance of Beethoven. The boy saw Beethoven on his death bed and attended his funeral; he was allowed to cut off a lock of the Titan's hair, which to this day is preserved with loving care by Hiller's son. Hiller lived alternately at Paris and Milan, where in 1839 his opera "Romilda" was produced with the help of Rossini at the Scala; at Leipzig, where the following year his opera "The Destruction of Jerusalem" was brought out by Mendelssohn; Frankfort, Dresden, and finally Cologne, where he found a prolonged and genial field of activity. As conductor of the Gürzenich concerts and as director of the Cologne Conservatory, he became a prominent figure in the musical life of that generation. He passed away in 1885, one year before the death of Franz Liszt. Hiller was an indefatigable composer, having written six operas, two big oratorios, a large number of quintets, psalms, motets, piano compositions—works that have long since been forgotten, because they lack the vital spark of originality and inspiration that alone can give permanent life. As a pianist Hiller walked in the straight and narrow way of the classic performer. Like the late Carl Reinecke he was considered an admirable Mozart interpreter. Hiller was an exceedingly versatile man and as a music litterateur he was also very productive, but of his many literary efforts, none have stood the test of time. Ferdinand Hiller was a successful child of his own day and generation.

III

The Brussels String Quartet has added to its repertory Hugo Kaun's quintet in A minor, having recently played it with great success at Hagen with the assistance of Conductor Haug.

ARTHUR M. ABELL

Van Eweyk's Farewell Berlin Recital.

Arthur van Eweyk's song recital at Bechstein Hall, given shortly before he sailed for America, drew forth the following encomiums in the Berlin press:

Arthur van Eweyk proved again in his clear interpretation a perfect enunciation that he is a master of his art. Three lyrics Brahms songs demanded a delicate and fine handling, and the artist



GEORG SCHUMANN, THE COMPOSER OF "RUTH," AND ARTHUR VAN EWEYK, THE CREATOR OF THE BASS PART.

in this as in the ballads had at his command all the necessary powers and expression of voice by which he won for himself great success.—Berlin Tageblatt, October 12, 1911.

Arthur van Eweyk gave his farewell concert to his Berlin friends and admirers before leaving for his American tour and was in perfect voice.—Berlin Lokal Anzeiger, October 7, 1911.

Arthur van Eweyk, at the height of his art and with his perfect manner of singing, and his noble, robust and beautifully colored voice, charmed his audience. His program included Brahms, Berger, Weismann and Loewe.—Die Post, Berlin, October 7, 1911.

In Bechstein Hall, which was much too small for his great voice, Arthur van Eweyk sang on Thursday evening with great success before a large audience. The program consisted of Brahms, Krug-Waldsee, Weismann, Berger and Loewe. From the nine Brahms songs the delicate "Unbewegte lous Luft" pleased the most. Soulful and beautiful was the song "Hess von Ribbeck auf Ribbeck in Havelland," and not less pleasing was the "Mauschocchait," from Krug-Waldsee, and from the four Berger songs "Es war" was the

best. The Loewe ballads suited Herr van Eweyk's style exceptionally well. To satisfy the applause he sang "Prinz Eugen."—Freizeitung, Berlin, October 8, 1911.

CARL ORGAN RECITAL.

William C. Carl opened the fifth series of organ concerts under the auspices of the American Guild of Organists, at the "Old First" Presbyterian Church, New York City, Monday evening of last week. Adele Lacie Baldwin, contralto, was the assisting artist in the following program:

Prelude and fugue in C minor	Bach
Consolation	Liszt
Allegro Scherzando (eighth symphony)	Beethoven
Allegro. from the Third Sonata	Gulmant
Vocal, Joan's aria (from The Maid of Orleans)	Tchaikowsky
Adele Lacie Baldwin	
Ave Maria per Organo (new)	Joseph Schmid
Scotch Impromptu	Jacques Lemmens
(First time at these concerts.)	
Chanson sans Paroles (new)	Gabriel Fauré
Scherzo Symphonique (MS., new)	J. Frank Frysinger
(Dedicated to Dr. Carl.)	
Songs—	
Dedication	Robert Franz
Invictus	Bruno Huhn
Ecstasy	Rummel
	Mrs. Baldwin
Grand Chœur in D (new)	Amédée Reuchsel

Mr. Carl's reputation for program making was happily sustained by the music he presented last week, and this is one reason why the recitals by this master organist have become so universally popular. Organists, themselves musicians, the ranks of music lovers and students of music, all flock to these Carl concerts and each class derives the artistic benefits needed. In spite of his American birth and French training, William C. Carl is a splendid type of the cosmopolitan and hence there is no school of music that is not correctly interpreted by him.

The Bach prelude and fugue in the movement from Beethoven's eighth symphony, the Liszt number, the Gulmant allegro, the new works on the list, all reflected the noble purpose which Mr. Carl represents in his life, professional and personal. The new scherzo, "Symphonique," by Frysinger, dedicated to Mr. Carl, was well worthy of the distinction of a performance at this concert. Technically and musically, Carl never played better.

Mrs. Baldwin sang artistically as she always does, and her numbers added interest to the evening's delights.

Monday evening of this week, when Mr. Carl gave the first in a series of recitals in his regular autumn series at this church, he was assisted by the Von Ende Violin Choir of twenty performers.

Pauer as a Schubert Interpreter.

The following criticisms speak for themselves with the utmost enthusiasm as to Max Pauer's understanding of and ability to interpret Schubert:

He had not even played ten bars of Schubert's "Wanderer Fantasy" in C major when I resolved to put down the critic's pen of my own free will, as I felt that his allegro con fuoco would disarm me entirely. Con fuoco, too! The virile, temperamental and dignified undoubtedly best suits this artist. Who could remain indifferent to such a forte and fortissimo? Yet his piano is distinguished by a peculiarly dainty, refined charm, a certain virginal purity and diffidence that hides and yet reveals the clear light streaming out from its core.—Dresdner Neuste Nachrichten, Dresden, November 23, 1910.

That most eminent pianist, Max Pauer, whose sublime and convincing art gains for him an ever growing circle of admirers, gave his first piano recital yesterday with the greatest success possible. It is most difficult to find new words of praise for this exceptional artist, but after he had rendered Bach's Chromatic Fantasy and Fugue with a magnificent mastery of its technical and emotional qualities, he showed himself to us from a new side. He played Schubert's Impromptu in B major and A sharp major as well as the "Moment Musical" with such a thorough preservation of the composer's entralling tone beauty, such entire rejection of all externals, that the audience was simply carried away with ecstasy.—Sächsische Dorfzeitung und Elbgau Prese, November 23, 1910.

Pauer is an artist of note, a musician of high rank. His finished technic puts many a darling of the public to shame, but with him it is curbed by the best of good taste, which prevents it being used for gallery work. Pauer has to be reckoned among the quiet and genuine artists who create with their souls. . . . I must praise him in superlatives: his recital was one of those very rare delights that only one of the great, a member of the chosen, can give.—Vossische Zeitung, Berlin, March 2, 1911.

Charlotte Lund for Pacific Coast.

Opening her second tour this season on November 26, with the first of a series of Sunday night concerts inaugurating the Imperial Theater at Washington, D. C., Charlotte Lund will appear in a series of concerts at San Francisco, Los Angeles, at the Greek Theater in Berkeley, in San Jose, Stockton, Sacramento, Fresno, Riverside, and all through the adjacent territory, where her beautiful voice and artistic singing created such a splendid impression last season. Manager Marc Lagen, who has booked this tour for the singer, is thoroughly delighted with the great success achieved by Miss Lund wherever she appears.

AMADEO BASSI, OPERATIC TENOR.

Amadeo Bassi, the tenor, has become prominent in this country, first as a member of the former Manhattan Grand Opera Company, and more recently as a star with the Chicago-Philadelphia Grand Opera Company. Signor Bassi is celebrated in Europe, having won triumph after triumph in his own country (Italy) and likewise in Russia, Spain and on the Riviera. From far away South America, too, cables and letters have chronicled the successes of Bassi.

Brought first to New York by Oscar Hammerstein, Bassi was immediately re-engaged by that impresario for a second season at the Manhattan Opera House, and during his two winters there, he established himself as an artist of marked versatility. Possessing a voice of extraordinary range, and the temperament and intelligence to match, Bassi essayed a number of contrasting parts with equal success. He seemed as much at home in some of the older operas as in the modern school.

Bassi was early destined for an operatic career. He attracted wide notice as a mere boy by a voice of wonderful sweetness. When he reached man's estate, the voice had developed into a tenor, such as the Italians themselves rave about. The singer was trained by the best method, and natural histrionic ability enabled him to make his debut before he was out of his 'teens. It was in a

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., November 14, 1911.

Maud Powell will be presented as the opening artist attraction for the Beethoven Club in January. De Pachmann is promised for the second concert in the early spring. Under the guidance of Mrs. Ben Parker the club is doing excellent work and it is hoped that many of the old members will renew and that many new ones will be secured for the Maud Powell appearance.

■ ■ ■

The Renaissance Club met last Wednesday morning at the home of Mrs. Harry Wilson on Union avenue. A delightful program was presented under the chairmanship of Vera Watson. Mrs. Howard Brown, Mrs. Carruthers Lancaster, Mrs. C. P. J. Mooney, Birdie Chamberlain, Mrs. Albert Biggs, Miss Watson and Mrs. S. T. Carnes united in a Handel program.

■ ■ ■

Much to the regret of the members and friends of the Symphony Orchestra Association, Jacob Bloom has resigned his position as director of the orchestra. Professor Bloom has directed the orchestra from its birth and has given the best that was in him to the promotion of its interests for the past several years. The orchestra may secure a conductor from the North.

■ ■ ■

Hermann Kellar has been elected director of the Memphis Choral Society. This organization includes many of the best voices in the city, and under the progressive and energetic direction of Mr. Kellar the Choral Society has glowing prospects for the season. Rehearsals will begin at once and plans for the season's work outlined.

■ ■ ■

Mrs. E. T. Tobey entertained with an afternoon "at home" last week to introduce her new daughter, Mrs. E. T. Tobey, Jr. Several hundred friends attended the reception.

NOLA NANCE OLIVER.

Louis Persinger in Dresden.

Remarkable praises for Louis Persinger, the rising young American violinist, come from Dresden, where he appeared in the Künstlerhaus in the latter part of October, making a most profound impression. The critics were unanimous in eulogizing the playing of the artist, dwelling at length on his satisfying artistic and musical qualities and finding nothing to cavil at, a fact which is most significant when one remembers that in Germany the critics maintain the highest standards by which all are measured alike, regardless of the opportunities for development which the aspirants to fame have enjoyed or missed. Mr. Persinger is one of the chosen few who, in addition to their innate gifts, have been fortunate enough to unfold them in the proper environment under the best instruction during those impressionable years when growth, either in the right or wrong direction, goes on naturally and spontaneously. But here are the criticisms, which speak for themselves:

Louis Persinger, no longer a stranger to Dresden, proved himself again in his concert Thursday at the Künstlerhaus a very remarkable violin talent, gifted with qualities beyond the ordinary. The young artist (from Thibaud's school) is interesting to a strong degree through the purity of his ripe, virtuoso playing and through the superior poise with which he masters his tasks, at the same time

role no less exacting than the Duke in "Rigoletto" that he made his first appearance at the Arena Nazionale in Florence, the beautiful city of Tuscany. His success was instantaneous, and in rapid succession Bassi sang in other cities of his native land. Then followed demands for him from Russia, Monte Carlo, Spain, Brazil, and other places, including New York.

During his career, Bassi, who, by the way, is still young, has created many new parts. He created the leading tenor role in Mascagni's opera, "Le Maschere," and in Rome sang the part for twenty-nine nights.

In speaking of Bassi's repertory, a friend of the singer declares that he sings almost every role written for lyric and dramatic tenor in the Italian operas covering the past one hundred years.

Bassi is one of the most impressive actors on the lyric stage. Anyone who has witnessed his impersonations of Canio, Rhadamer, Manrico, etc., has been moved by the impassioned style of his acting, which while intense, is in no sense exaggerated. He has the true dramatic instinct.

Andreas Dippel has re-engaged Bassi for this season, which will make his fourth in North America. During the winter the tenor will be heard in some of the roles in which he has created sensations in the Americas and in Europe.

putting no restraint upon his temperament. In tone he has at his command a rich measure of noble, voice-like flow, which gives to the slow movements (andantino in the Lalo concerto) warmth, tenderness and the magic power of deep feeling. Distinguished taste was evident in his choices of dynamics, which brought about beautifully effective contrasts. In this way the smaller pieces were victorious—Kreisler ("Liebeslied"), Tenaglia, Mozart and Monsigny, whose "Rigaudon" captivated through the pithy, fresh reading. An all-powerful musical intellect was visible in the rhythmic energy as well as in the really remarkably developed interpretative powers, which lent to the rendering of the musically valuable E minor concerto of Nardini especial artistic worth. At the close of the program stood Wieniawski's "Airs russes." Persinger received the liveliest sort of appreciation for his offerings.—Dresden Nachrichten, October 21, 1911.

The violin virtuoso, Louis Persinger, who has Jacques Thibaud to thank for the finishing of his musical education, has perfected himself in his art considerably since we heard him in the Künstlerhaus last season. This time at the Künstlerhaus he stood above his task and came off splendidly in every way. The choice of program spoke already for the distinguished taste of the concert giver, as one heard none of the played out old show pieces. Mr. Persinger began with the E minor concerto of Nardini; his reading had style, and the rich, healthy tone and the quietly elegant and certain bowing were imposing. Then the violinist made very charming impressions with



LOUIS PERSINGER.

the following four solo pieces. In the old Viennese dance, "Liebeslied," arranged by Fritz Kreisler, his violin gave forth melting tones that sang of the pain of parting and of lost happiness. A lyric atmosphere was created by the aria of Tenaglia, while the Mozart menuett threw over the audience all the spell of grace and delicacy. Mr. Persinger deserves especial praise for bringing to our notice the less known "Rigaudon" of Monsigny. We would have liked to hear the spicy little dance a second time.—Dresden Journal, October 20, 1911.

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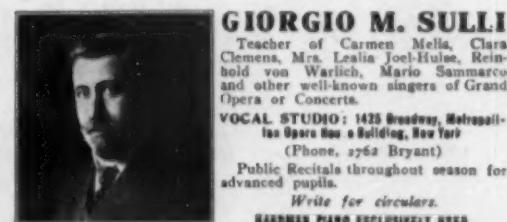
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VIENNA

Music students arriving in Vienna may call on The Musical Courier correspondent for any needful information.

BUCHFELDGASS, 6,
VIENNA VIII, November 4, 1911.

The first of the Wednesday series of symphony concerts given by the Vienna Konzertverein and directed by Ferdinand Löwe occurred this week, and it presented a Liszt program in commemoration of his hundredth birthday anniversary. The symphonic poem, "Les Preludes," was beautifully read. Löwe and each one of the eighty-one members of the orchestra seemed alive to all the delicate, hidden beauties contained in the piece. Rudolf Ritter, tenor of the Volksoper, sang three songs from Schiller's "William Tell," accompanied by the orchestra. The "Faust Symphony" was given with Ritter as soloist, Hoforganist George Valken and the men's chorus of the Schubertbund, with the full orchestra.

Vienna has fallen in line with the many other cities that are having their Liszt festivals and announces one for the middle of November. Emil Sauer, one of the most celebrated pupils of the great master, and Tilly Koenen will give a piano and song program in Bösendorfer Saal; the "Kronungsmesse" will be sung in the Hofburg Chapel, under the direction of Hofkapellmeister Luze, and is only for invited guests owing to the smallness of the chapel. The oratorio "Christ," directed by Löwe, will be given in the Grosser Musikverein Saal, which has a capacity of nearly three thousand people. Johannes Meschaert sings the title role and the Hofoper singers Gertrude Förstel, Hubert Leuer, L. Corvinus, and Berta Katsmayer will assist.

Germaine Schnitzer, who has twice toured America and goes there again in 1912 under R. E. Johnston's management, has over sixty concerts in the leading European cities already booked for this winter. Last week she played with the Philharmonic Orchestra in Laibach in a Liszt program and won even more than her usual share of triumphs and applause. She gives a concert here with orchestra under Oscar Nedbal in December.

Hofoper Director Gregor will have a number of new operas given this winter, among them being Siegfried Wagner's "Banadietrich," with which he and the composer were busy during the latter's recent stay in Vienna. Hugo Wolf's "Corregidor" will again be in the repertory; then the first performance of Bittner's "Bergsee" on November 9. Two of Mozart's operas, "The Wedding of Figaro," "Die Entführung aus dem Serail," have been newly studied and will follow in close succession. "The Magic Flute" remains in the repertory. Regel and Lehnert's ballet, "Die Jahreszeiten der Liebe," and Massenet's opera, "Der Gankler unserer lieben Frau," each have their premières in December, as does also the d'Albert opera, "Die verschenkte Frau," as well as "Liebstöckl" and Dr. Oberleithner's short opera, "Aphrodite," which will be given their first performance, as well as the ballet, "Der Teufel's Grossmutter," by Zeska and Nedbal, in February. Siegfried Wagner's "Banadietrich" follows early in March.

The Vienna Royal Conservatory constantly grows in favor with American students. This year there are about forty there. This is not to be wondered at when the faculty is headed by two such excellent men as Leopold Godowsky and Otto Sevcik.

The Godowsky Masterschool has already been noticed in this column. The violin masterschool of Professor Sevcik numbers sixteen members this year, including four new ones, among whom is the young Philadelphia violinist, Albert Cornfeld.

Felix Weingartner, who retains the conductorship of the Philharmonic concerts this year, is a busy man at present. With one hand he is writing an opera, "Cain and Abel," to his own text, while with the other he tosses off a violin concerto and a short overture, at the same time preparing a new version of "Oberon" for the Hamburg Opera.

Mme. Charles Cahier, the American contralto, with Hofoperkapellmeister Bruno Walter is accompanist, is to give a "Mahler Abend" in Bösendorfer Saal. She will sing some seldom heard lieder of Mahler's besides a group or two of those better known.

Frances Gould, of Pittsburgh, has won a scholarship in the Royal Conservatory here. Her beautiful contralto voice won the judges' favorable decision in spite of the fact that she is an American, and they said there were talented Austrian students who should reap the benefit

of the free scholarships. This past year has shown a goodly number of Americans winning Austrian scholarships. It would be an excellent thing if some of the U. S. A. millionaires would endow a number of scholarships here for their countrymen and women, to whom the saving of tuition fees means a great deal.

The first organ recital of the season will be given by Hans Fährmann from Dresden, assisted by the Orchester Verein, the middle of November.

The picture shown herewith is that of Prof. Wilhelm Bopp, director of the Royal Conservatory of Music at Vienna. After four very successful years as director of the Hochschule für Musik at Mannheim his excellent work attracted the attention of Vienna authorities, who called him to that city. Director Bopp acts as conductor at all the Academy concerts, and is equally at home leading orchestral, chamber, choral or operatic music.



PROF. WILHELM BOPP,
Director of the Royal Conservatory of Music, Vienna.

Luigi von Kunis, violinist, who is now in the faculty of the Royal Conservatory, besides having his own private studio, in a musical evening recently given by the Conservatory, directed the orchestra in the Liszt and Tschaikowsky concertos. Vera Barstow, of Pittsburgh, a pupil of Von Kunis, received much applause and many congratulations for the excellent musical ability she displayed in the latter number.

Samuel Perlstein, pianist, of Philadelphia, recently played the C major sonata by D. Scarlatti, and etude No. 2, op. 23, and C major of Rubinstein, in a Conservatory musicale.

Josef B. Foerster, counterpoint and composition teacher in the new conservatory, recently received the news of the success of his violin concerto as played by Kubelik in New York.

The American musical group which gave its fortnightly programs last winter has decided to reorganize for this season and will be known as "The American Musical Club." All foreign musical students, no matter what their nationality, may become members. The yearly membership fee is three dollars, and the following officers were chosen: President, Mrs. Andrea Hofer Proudfoot; treasurer, Addie Funk; and secretary, THE MUSICAL COURIER correspondent.

LOLITA D. MASON.

CINCINNATI MUSIC.

CINCINNATI, Ohio, November 11, 1911.

The Conservatory Orchestra, under Pier Adolfo Tirindelli, achieved a notable success in its first concert of the season, given at the Cincinnati Conservatory of Music last Wednesday evening. The fine volume of tone and precision confirmed the reputation this student body has made for itself. Director Tirindelli has devoted much time and attention to the preparation of the programs. Last Wednesday's program consisted of Rossini's overture "La Gazza Ladra," "Elegie" of Sibelius, and "On Quiet Woodland Path" by Strauss (orchestrated by Tirindelli) and Massenet's "Scenes Pittoresques." Gertrude Isidor, a young girl of fourteen, played the first movement of the Mendelssohn concerto with good technic and understanding for one of her years, and exhibited much talent. Edwin Ideler, a young Californian, played the Romanza and Finale of the Wieniawski concerto. Mr. Ideler's soulful playing of the Romanza and his well developed technic in the finale brought him storms of applause from an audience which filled the side corridors as well as the hall.

William Adams, an advanced student of elocution and acting under Joseph O'Meara's direction at the College of Music, is again cast this week with the Orpheum Stock Company. He plays the part of Jim Maclane in "The Boys of Company B."

A large audience greeted Edgar Stillman-Kelley at the Cincinnati Conservatory of Music when he delivered his first lecture on the symphony program for this week's concerts. Students and concert-goers in general have been deeply appreciative of the opportunity presented in an

analytical series by an authority such as Mr. Kelley and the lectures have already quickened the interest of many for orchestral music. During the past month Mr. Kelley has been leading up to the symphony lectures by a series of preparatory talks on musical form and the orchestra.

Interest in musical circles has been animated by the approaching American debut of Paolo Martucci at the Cincinnati Conservatory of Music, Thursday evening, November 16. Mr. Martucci's artistry has been warmly commented upon repeatedly by the London press, while in Italy his pianism is regarded as the most faithful expression of the great Scarlatti traditions.

The prominent local musical event of the week will be the College of Music chorus and orchestral concert at the Odeon Tuesday evening. Although something of an experiment, the change of the chorus and orchestra series from the Music Hall to the Odeon will undoubtedly prove its wisdom so far as obtaining better artistic results are concerned, although unfortunately denying many music lovers the pleasure of attending because of the limited seating capacity of the smaller hall. A very fine program has been arranged and the chorus and orchestra have both greatly improved by the addition of new material of a capable order with the added advantage of previous years' experience. Louis Victor Saar will direct the choral numbers and Johannes Miersch the orchestra. The soloists are Alma Beck, the talented young contralto who has already shown promise of a brilliant future in her few previous appearances; Leo Ullrich, a baritone of splendid voice who has also made remarkable improvement in his course of study, and Louise Tewksbury, pianist, who makes her first appearance with the orchestra. She is a serious student of ability and in her performance of the Polish fantasy by Paderewski will be subjected to demands which would test the skill of a more matured pianist. The solo numbers will be performed under the direction of Albino Gorno.

The first appearance this season of the College of Music String Quartet is announced for November 21, at the Odeon, when an interesting program will be presented. The perfect acoustic properties of the Odeon make it an ideal hall for the performance of chamber music, which is a great benefit both to players and audience. With the exception of Johannes Miersch, principal, the quartet remains the same, viz., Ernest LaPrade, second violin; Walter Werner, viola; and Ignatz Argiewicz, cello. The program for the first concert, which incidentally opens the subscription series, will include the Dvorak quartet in G major, "The Angelus" quartet by Liszt, and the piano quartet in E minor by Louis Victor Saar. The last named work should be intensely interesting because of Mr. Saar's presiding at the piano in its performance.

At an early date the College of Music will present the rehearsal classes of the department of elocution and acting in three evenings of plays, at the Odeon. The performances are under the personal direction of Joseph O'Meara. On the first evening will be given "Triumph of Youth," new to Cincinnati. The following will have congenial roles: Louise Ford, Edna Hinkle, Julie Applegate, Helen Gellenbeck, William Adams and Malcolm LaPrade. The following two nights will be devoted to clever one-act comedies and dramas and in the important parts will be seen the Misses Stafford, Wood, Romain, Buckley, McOuat, Reiner, Peil, Points, Tewksbury, Bode-man, Cook, Davied, Whitner, Knofer, Cram, Jacobs, Habbrook, Donaldson; Messrs. Ullrich, Frank, Redfoot, and Vaughan.

Preceding the opening meeting of the American Society for Judicial Settlement of International Disputes, at which President Taft spoke in Music Hall on Monday afternoon, an organ recital was given by Lillian Arkell Rixford, of the College of Music faculty. The large music hall instrument is thoroughly familiar to this capable organist whose performance was of the usual high order. Mrs. Rixford's future concert activities include a recital at the Hyde Park Presbyterian Church November 24, and also for the Methodist conference in Music Hall November 26.

Benitez Studio News.

Jorge C. Benitez, baritone, one of New York's best known teachers, has reopened his studio at 167 West Seventy-first street. By the number of pupils already enrolled he has every promise of a very busy season. Among his pupils are several filling prominent church choir positions. Others are being heard in concert. Benitez is a pupil of De Gogorza and is highly endorsed by him.

Harriet Bawden's Musicals.

Harriet Bawden, soprano, will give a morning musical on December 12 at the home of Mrs. John Oakman, 10 East Eighty-sixth street. Mrs. Bawden will be accompanied by Harold Osborn Smith. She will be heard in Russian songs by Tschaikowsky and Arensky.

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HARVEY HOUSE, Hanover Square, W., 1
London, England, November 11, 1911.

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concerts during the last two or three years: the remodeled and extended concert overture based on the old morality play, "Everyman," the "Festal Overture" (op. 30), and the short suite, "Parthenia," produced at the London Musical Festival last May.

The work presented to us today was projected about two years ago and finished in October, 1911.

Written in four movements this symphony represents Dr. Davies in the fullness of his resources as a technician and orchestral writer. But the resourcefulness is not comprehensive, it is too confined, too limited, too contracted. All expansiveness is lacking. In the developmental sections of his themes and melodic writing, neither of which is spontaneous nor of any marked beauty, this cramped resourcefulness is apparent in all its unadorned gracelessness. And the work partakes in spirit and character too strongly of the oratorio. The compass of the composer's musical thought is no doubt enmeshed in the prejudices of education and environment, and though art should be something more than the expression of prejudices, it often is unfortunately nothing more. It must be conceded by all unbiased musicians that as yet no rock bottom musical truths have been plumbed by any English orchestral writer. In orchestral writing they are strangers in a strange land. All is too conscious, all is copied—after the choral singing model, all is made, manufactured. That choral music can never be transmuted into orchestral music simply by a difference in scoring, that orchestral music has its own innate character, per se, and that the composer who does not recognize this, betrays a grotesque and totally wrong viewpoint from the very inception of his aesthetical and musical thought, are simple facts, which, like his contemporaries, Dr. Davies has failed to recognize in this his first symphony. Consequently, though the work gives evidence of a seriousness of purpose and withal excellent scholarship, it has no value as a divining work of musical art, even to the day of his own time, for as a symphony it is not symphonic music.



Photo by Dover Street Studios, London.

MARGUERITE MELVILLE.

upon the scene, and the first intimation we have of their unheralded arrival is their actual production and the effect they make upon us. Dr. Walford Davies' work belongs to the latter class, and to the general public the appearance of a symphony by the composer of "Everyman" will probably come as an agreeable surprise. Like most contemporary composers he has not been in a hurry to offer to the world this supreme test of his meisterschaft. That he was tending toward a symphony was, however, self-evident from the series of important orchestral works which have been heard at these

Marguerite Melville's orchestral concert at Queen's Hall, November 8, presented this young artist in a most exacting program, namely, in Beethoven "Emperor" concerto; the Schumann concerto; and a concerto by Henryk Melcer, a contemporary Polish composer. The Queen's Hall Orchestra, with Henry J. Wood, conductor, provided excellent orchestral background and the concert was an artistic success from every artistic point of view. Miss Melville opened her program with the Beethoven concerto, giving a reading that was distinguished by breadth of conception, and a certain dignity of outline. Her dynamic sense and talent for delicately shading all her work gives a varied tonal quality to a composition, and in the adagio of the Beethoven concerto the gradation of tone was especially well adjusted. And in the Schumann concerto also, the tone was beautifully contrasted, and the many fine passages delivered with great charm and brilliancy. Miss Melville is essentially musical and her reading of the Schumann displayed a fine sense of its poetic and changeful moods. The Melcer work proved to be a very interesting composition. It was composed some fifteen years ago receiving, at that time the Rubinstein prize in Berlin. It is lyric and rhapsodical to a degree, full of national color, and though giving long passages to the orchestra alone, there are many grateful passages for the solo pianist throughout its three movements. Miss Melville entered into its Polish spirit with a grace and sympathetic understanding that permitted of a spirited and artistic interpretation. At the close of the concert, after repeated recalls, the young artist played as an encore the scherzo from the Saint-Saëns G minor concerto.

Tina Lerner will play the Liszt E flat concerto with the London Symphony Orchestra, December 4. Sir Edward Elgar conducting.

A Russian concert will be given by the London Symphony Orchestra January 15, when the program will be constructed of Tchaikovsky's "Manfred" overture; Rimsky-Korsakow's "Easter" overture on Russian church themes; and the Rubinstein D minor No. 4 piano concerto, with Wesley Weyman as soloist.

The opening concert of the new symphony orchestra was given November 9. On account of the indisposition of Landon Ronald, the regular conductor, the program was conducted by Sir Edward Elgar and S. Coleridge Taylor.

An interesting concert is announced for December 12 at Queen's Hall, when Sevcik, the noted teacher of violin, will conduct the Queen's Hall Orchestra for six of his pupils from the Royal Academy of Music, Vienna, who will be heard in selected movements from various concertos and other compositions. The pupils who will appear are Rosa Ehrlich, Nora Duesberg, Daisy Kennedy,

David Hochstein, Frank Williams, and Vladimir Resnikoff.

Carrelo will give her second and last recital of this season at Queen's Hall, November 23.

Mischa Elman again demonstrated his wonderful talent at his concert in Queen's Hall November 9. With Percy Kahn, pianist, he gave an exquisite reading of the Beethoven sonata for piano and violin, op. 24, No. 5, in F. The Max Bruch concerto in G minor; the Bach "Chaconne," and a group of six miscellaneous numbers completed a program that was delivered with great brilliancy. The charm and beauty of the Elman tone, its vitality, depth and incisive quality still proclaim the young artist to be among the elect of the violin world, and combined with his absolute technical command is a maturity of interpretative thought and a dignity of conception which lend an added charm to all his work of today.

The N. Vert agency announces a series of three concerts by the St. Petersburg String Quartet composed of Grigorowitsch, first violin; Kranz, second violin; Bakaleinikoff, viola; Butkewitsch, cello. These concerts will take place on the afternoons of November 15 and 20, and the evening of November 24. The programs are, for the first concert, the Borodin quartet No. 1, A major; Tschaikowsky's op. 11, No. 1, D major, and Taneieff's op. 4, No. 1, B minor. At the second concert, Taneieff's quartet, No. 3 will be played; also the Schumann op. 41, No. 1, A minor; and the Beethoven op. 59, No. 3, C major. The final concert will present the Mozart op. 44, No. 1, D major; the Grieg op. 27, No. 1, G minor; and the Schumann piano quintet, with Irene Schorrer, pianist.

Hermann Klein announces an afternoon causerie on "The Method of Manuel Garcia," and "The Stroke of the Glottis," at Bechstein Hall, December 4.

EVELYN KAESMANN.

SAN DIEGO MUSIC.

SAN DIEGO, CAL., NOVEMBER 8, 1911.

The Lambardi Grand Opera Company appeared here last week. A brilliant audience welcomed the organization, the house being sold out. The various artists did their best work in "I Pagliacci" and "Cavalleria Rusticana," seeming more at home in these operas than in "Madame Butterfly" with its foreign atmosphere. Some of the singers—Ida Fassio, soprano; Angelo Antola, baritone, and M. Salazar, tenor—exhibited fine voices and good dramatic instinct, Angelo Antola conveying the impression of unusual histrionic ability. In a seaport like San Diego, where many United States warships are at present lying in the harbor, it would have pleased many in the audience to have seen Pinkerton—a naval officer in "Madame Butterfly"—look something like one, even if only in uniform.

Dean Blake, baritone, and George Edwards, both of the San Diego Music Institute, have been giving a delightful series of vocal and instrumental concerts in the surrounding towns. Prof. H. Heath Bawden has a good class in esthetics at the San Diego Music Institute. Professor Bawden was formerly head of the department of philosophy at Vassar College.

The Brahms Quintet of Los Angeles, Ralph Wylie, first violin; Adolph Tandler, second violin; Rudolph Kopp, viola; Axel Simonsen, cello; Homer Grunn, piano, appeared at the Wednesday Club House under the auspices of the Amphion Club, presenting the following program to a most appreciative audience: Piano quintet, op. 39, in F major, Hugo Kaun; children's terzetto, for two violins and viola, Dvorak; allegro agitato, from string quartet in G minor, Brahms; small forms for muted strings, a, "An den Sonnenchen," b, "Traumerei," Schumann; c, andante, d, scherzo, Tschaikowsky; piano quintet in F minor, op. 34, Brahms.

Vida Reed, former pupil of Florence Schinkel Gray and Bruno Gortatowski (of Berlin), performed the following program before a musically critical audience at the Wednesday Club House on Thursday evening, October 26, and established herself as one of the leading artists of the city: Prelude and fugue No. 21, B flat major, Bach; sonata, op. 26, Beethoven; arabesque, Schumann; etudes, op. 45, Nos. 15, 16, 11, 12, 19, Heller; "Clair de Lune" (Moonlight on the Water), Claude Debussy; arabesque, "Auf Flügeln des Gesanges" (On the Wings of Song),

Liszt; prelude, G minor, Rachmaninoff. Miss Reed has been engaged by the Bishop's Schools as one of the assistants in the piano department.

TYNDALL GRAY.

RECITAL BY FRANCIS ROGERS.

The song recitals by Francis Rogers are part and parcel of the music life of New York. His first recital of the season took place last Thursday afternoon, November 16, in Carnegie Lyceum, and drew a good sized audience in spite of the counter attraction in the larger hall.

It is unfortunate that singers of the artistic caliber of Mr. Rogers are compelled to present their art in so uncomfortable and uninspiring a place as the Carnegie Lyceum, for want of a more suitable recital hall in this city. It is a most ungracious and gloomy auditorium of the sepulchral type, and at the conclusion of the recital Mr. Rogers admitted that it was most unsuitable for concert purposes.

The program was decidedly novel in scope and well diversified in character. Mr. Rogers certainly got far away from the conventional, and the scheme showed that he was a singer who believes in excursions into and through many fields of song. The several numbers were:

Love Me or Not.....	Secchi
Vittoria.....	Carissimi
Lungi Dal Caro Bene.....	Sarti
Chanson de Trouvere.....	Old French
The Plague of Love.....	Dr. Arne
The Dog Star.....	Purcell
An Die Nachtigall.....	Brahms
Ach! Die Qualen.....	Paderewski
Es Hat Die Rose.....	Franz
Gestille Sehnsucht.....	Ries
Der Sandträger.....	Bunbert
Heimkehr.....	Strauss
The Way of the World.....	Grieg
Apres un Reve.....	Fauré

Cattle Song	Old French
The Harvest Field	Rachmaninoff
Since First We Met.....	Rubinstein
The Gates of Dreamland.....	Old Irish Melody
Smuggler's Song	Marshall Kernochan
Drinking Song	Huntington Woodman

Whether in songs of the older style or in those of modern mode; whether in English, French, German or Italian, Mr. Rogers' finely polished art and the exceeding high quality of his talent were always conspicuous. The best of the collection was "Es hat die Rosen," by Franz, a musical gem of the first water, so exquisitely delivered as to warrant a repetition. "Chanson de Trouvere" and the "Smuggler's Song" were also recommended, while "The Way of the World," "Since First We Met" and the "Cattle Song" were among those which were greatly appreciated and warmly applauded.

Mr. Rogers announced that he was compelled to make an alteration in his program because he had received a communication from a society, controlling certain French publications, demanding a fee for the right publicly to sing a song by a French composer which was on his program. He said he did not object to the amount of the fee, but he did object to the principle, and would, therefore, substitute an old French cattle song by an unknown composer, who probably would not be opposed to having his song sung in public.

The acme of the art of accompanying is exemplified by Isidore Luckstone, who not only provided accompaniments of an exalted kind, but furnished a musical background for the vocal part, which was, in itself, worth listening to. Mr. Luckstone understands the value of an accompaniment as well as its purpose, and being able to play many of the accompaniments from memory he makes the piano part a thing of beauty, instead of an incidental and oftentimes irrelative appendage.

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The constantly increasing ranks of students of folk song and folk lore will be much interested in the advent of A. Foxton Ferguson, the eminent English authority on these subjects, now making his third tour of the United States under the management of Mrs. Paul Sutorius. A graduate of Magdalen College, Oxford, Mr. Ferguson comes to America highly endorsed by the vice chancellor of Oxford and many of England's most notable men of letters, all of whom, keen students of literature, music and the drama, realize the indebtedness of the combined arts to the simple underlying principles expressed through folk lore and folk song.

That Mr. Ferguson comes well prepared for his task from a literary point of view is a self evident fact both from his scholastic training as well as through his studies with Andrew Lang, but that he is equally well prepared from the musicianly side may be readily understood when his years of vocal preparation under the world renowned Professor Stockhausen, of Frankfort-am-Main, Germany, are taken into consideration, as well as the fact that he has been notably successful as bass soloist in many of the leading festivals of England.

In further augury, therefore, of his splendid achievements in his work, the following list of engagements in addition to the appended press notices tell their own story. Thus, Mr. Ferguson has been engaged for a series of nine lectures at the Brooklyn Institute and its branches,

Englishman, who has for years studied and loved folk songs from the British Isles. In his recital Mr. Ferguson showed a simple and unconscious art which is one of the distinctive characteristics of the real folk singer and the true folk song.—New York Evening Sun (Plaza recital), January 26, 1911.

A. Foxton Ferguson gave one of his song recitals last night at the Hotel Vendome at the invitation of the Boston Branch of the American Folk Lore Society.

The title of the lecture was "The Merry Month of May" and Mr. Ferguson devoted himself to enumerating various of the modern survivals common with spring, which are still to be found in America and even more in England and Europe.

Dealing in a bright and amusing way with his subject, the lecturer first attacked the history of egg lore and had much to say of the role played by the so-called "Easter egg."

Mr. Ferguson then passed on to numbers of other of the ancient symbolical acts for bringing in or producing the spring which have survived to the present day through a degraded and attenuated form.

Mr. Ferguson gave a number of English traditional folk songs at the various points of his lecture, all connected with spring, often illustrating in a marked way the various points he had raised.

The songs had their full value as rendered by Mr. Ferguson, who has a rich, warm baritone. While he sacrifices nothing in the tone quality to the sentiments expressed, he succeeds in getting a ripe and ingratiating humor into the simple songs that delights the hearers.

He was heartily applauded at the close of the lecture, being recalled a half dozen times by the prolonged expression of the audience's appreciation.—Christian Science Monitor, Boston, Mass., March 3, 1911.

MUSIC IN LAFAYETTE.

LAFAYETTE, Ind., November 10, 1911.

The opening program in the Artists' Concert Course for 1911-12, under the management of Lena M. Baer, was given by Hugo Kortschak, violinist, assisted by Edith Schmidt Pollender, pianist, at the Victoria Theater, before an audience of good size. The applause for the artists was spontaneous and hearty, and the program was in every sense a rare treat. The second number in the course will be presented December 12 by Lucille Tewksbury, soprano.

The Lafayette Oratorio Society held its first rehearsal Tuesday evening, October 24, in the assembly hall of the High School Building, under the direction of Ferdinand Schaefer, of Indianapolis. Much interest is being manifested in the organization of the new society and some interesting and excellent work is assured. Weekly rehearsal will be held and the work taken up will be preparatory for a concert to be given in January. Elaborate preparations will be made for the May Festival program. The interests of the society are in very capable hands and Lafayette is really awakening to the fact that she must create musical activity and promote big entertainments of music to keep up with the march of progress.

One of the greatest musical treats in many seasons in Lafayette was the concert at Eliza Fowler Hall, October 17, given by the Brick Church Quartet, composed of Agnes Kimball, soprano; Nevada Van der Veer, contralto; Reed Miller, tenor, and Frank Croxton, bass. The reception accorded the four artists was most cordial and their numbers were all heartily applauded.

A mass meeting of the Federation of Young People's Societies was held Wednesday evening, November 1, in the Y. M. C. A. Auditorium. Several hundred young people were in attendance and the evening was pleasantly spent.

The Imperial Russian Court Balalaika Orchestra will give the second concert on the Purdue Course, November 14, at Eliza Fowler Hall.

Carl Brown, a pupil of Clarence Dickenson, has been appointed organist at Eliza Fowler Hall, to succeed Eva Linn Mackay.

Dorothy Clark, pupil of Ida May Cole, gave a piano recital October 24, in Trinity Chapel. A delightful program was presented.

Ednah Shook has been appointed organist and director at the Jewish Synagogue. The following compose the quartet: Zua Wood, soprano; Louise Taylor, contralto; Floyd Chaffee, tenor; Hardy Nourse, baritone.

Arnold Spencer, of Indianapolis, has been engaged to coach the Purdue Glee Club for the season 1911-12. Mr. Spencer is director of the Memorial Church Choir of Indianapolis. The Glee Club is one of the prominent musical organizations at the university and it presents several concerts during the year. A short concert tour is made early in the spring.

LENA M. BAER.

Engagements for Carrie Hirschman.

Carrie Hirschman, the pianist, has been engaged for concerts in Newark, N. J., where a series of educational programs have been arranged by Mr. Shaffer. The artist is also to appear before several clubs in this vicinity during the early part of the winter.



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A. FOXTON FERGUSON.

NAPLES

NAPLES, Italy, November 1, 1911.

While recently in Milan the writer heard a performance of Zandonai's new opera, "Conchita," at the Dal Verme. The general impression received from but one hearing of the work is that the composer has built about a weak and at times ridiculous libretto music which reveals originality, fine artistic culture and a good knowledge of theatrical effects. Although hampered by the deficient libretto, the opera has been received with considerable favor. The libretto is a disorganized version of Louy's "La femme et le patin," worked over into verses devoid of beauty and too often so ridiculous as to bring the listeners to laughter. The leading character, the Spanish girl Conchita, is a type hysterical and entirely unsympathetic. Her love affairs fail to move or even interest the hearers. Several light Spanish melodies are cleverly woven into the musical texture and a frequent use of the castanets gives the required atmosphere. Two charming "intermezzi" or symphonic pieces after the first and second acts received liberal applause. The opera promises much for the young composer, this being but his second endeavor to write a work of ambitious proportions.

Here in Naples opera continues successfully at both the Bellini and the Politeama. At the Bellini, Mascagni's "Amico" was given with a good cast last Saturday, and the bill for the current week will include a repetition of this opera, "Il Trovatore," "William Tell" and "Andrea Chénier." At the Politeama, the week's program includes "La Bohème," "Traviata" and "Tosca."

Rehearsals are now in progress at the Politeama of the opera "Nora" by Maestro Gaetano Luporini, the distinguished pupil of Catalani. The libretto of the work is by Signor Nicola Daspuro of this city. "Nora" has been given with great success at Lucca and at Livorno and those who have heard the rehearsals here predict a triumph for the work in Naples. Amelia Karola, the prima donna who sang in the first performances of the opera in Lucca, will create the title role in Naples as well. Maestro Luporini,

MUSICAL LINCOLN.

LINCOLN, Neb., November 11, 1911.

S. Camillo Engel, formerly of New York City, has been added to the voice department of the University School of Music.

A number of compositions have been dedicated to J. Frank Frysinger, organist of the First Presbyterian Church. Among those who have paid tribute to Mr. Frysinger are W. Wolstenholme, Albert Renard, William Faulkes, Ronald Diggle, and others.

Sidney Silber gave a piano recital in the University Temple before the students of the University of Nebraska on Thursday, November 9.

Cecil Fanning, baritone, appears in Lincoln November 23, the third attraction on the University School of Music artist course.

Genevieve Fodrea, a talented young lady of this city, has recently gone abroad for continued violin study.

Sousa and his band appeared at the Auditorium on November 11.

Arvid Samuelson, of this city, gave a piano recital before his pupils and friends on November 14 at University Temple Theater.

The date set for the piano recital by Rudolph Ganz is December 16.

W. P. K.

Schumann-Heink Recital, November 28.

Madame Schumann-Heink closed her tour with the Boston Symphony Orchestra in Boston November 17 and 18. Her New York recital takes place at Carnegie Hall on Tuesday afternoon, November 28. This week the contralto gives recitals in Springfield, Mass., and Wilmington, Del. After the New Year Madame Schumann-Heink begins a tour across the country, appearing in Philadelphia with the Philadelphia Orchestra.

Ernest Schelling's Plans.

The pictures presented herewith show Ernest Schelling, the well known American pianist, at the tiller of his motor boat on the Lake of Geneva, near his beautiful home, at Céigny, and in his canoe with his favorite dog. The MUSICAL COURIER correspondent caught him hurrying for the train at Heidelberg, en route home after a flying visit to the Liszt Festival, held at that city. Mr. Schelling out-

who is the musical director of the Liceo Musicale of Lucca, is now in Naples superintending the rehearsals of his opera.

The Titta Ruffo Opera Company arrived in Genoa last Friday after a highly successful month's tour of the South American States. Celebrities who were members of the eminent baritone's company were the charming soprano Graziella Pareto and the great tenor Alessandro Bonci.

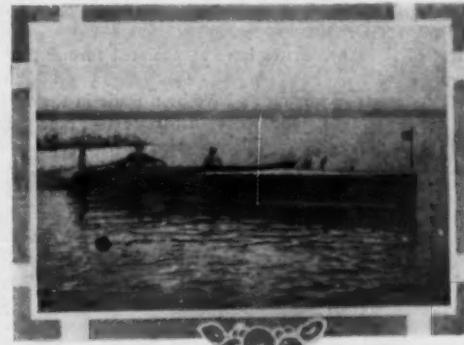
A society has been organized in Milan in the shape of a union for the protection of lyric artists. Although but two months have elapsed since its founding, the society has fast grown in numbers, some of the leading Italian opera singers having joined its ranks. The purposes of the union are many, one being to protect the profession against questionable managers and agents with whom Italy is overrun; another to establish a home and hospital for invalid artists without personal means. The name of the organization is "Società Anonima Cooperativa Artisti Lirici ed Affini," and its official organ, Il Bollettino, issued monthly, has contained several audacious articles against prominent managerial concerns and parties well known in Milan circles. The society is now making a move to induce the Government to provide special tickets over the railroad systems with almost a fifty per cent. reduction for the use of artists.

The autumn season at the Teatro Comunale of Bologna was recently inaugurated with "Arianna e Barbablu," by Dukas, under the direction of Maestro Ferrari.

"Nerzide," an opera new to Naples, by Trovati, is now being rehearsed at the Teatro Bellini.

Aristodeme Giorgini, the eminent Italian tenor, who last season appeared with great success at the San Carlo, Naples, and at Monte Carlo, has been engaged for the coming carnival at the Teatro Petruzzelli of Bari for special performances of "Sonnambula" and "Favorita." C. R.

lined his plans briefly. In November he makes a concert tour through Holland, playing several times with the famous Amsterdam Orchestra under Mengelberg. After that



ERNEST SCHELLING MOTOR BOATING.

he has been invited to join a hunting party of the Prince Regent of Brunswick. On leaving Brunswick he will go to England to give thirty-two concerts, after which he will



SCHELLING PADDLING HIS OWN CANOE, TO SAY NOTHING OF THE DOG.

return to his home in Switzerland for Christmas, and remain there, devoting his time to composition, until April. In April he tours through France, and in May through England again. After a summer spent at home he will leave for America in September, 1912, to play there the entire season of 1912-13.



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The National Federation of Musical Clubs.

Most interesting and encouraging to all loyal club members is the following splendid list of new clubs which have "federated" since April 1, 1911:

The Harmony Club, Denver, Colo.
River Forest Women's Club Chorus, River Forest, Ill.
The Fortnightly Club, Cairo, Ill.
La Junta Music Study Club, La Junta, Colo.
Monday Musical, Portland, Ore.
Hutchison Music Club, Hutchison, Kan.
The Amateur Musical Club, Pontiac, Ill.
The Musicians' Club, Wichita Falls, Tex.
Friday Morning Club, Lakeland, Fla.
Friday Morning Musical Club, Tampa, Fla.
Music Department, Salem Women's Club, Salem, Ill.
Centennial Club, Liberty, N. Y.
Morning Musical Club, Watertown, N. Y.
The Taylorville Music Department, Taylorville, Ill.
Lawton Music Club, Lawton, Okla.
Music Study Club, Canton, Ohio.
The Fortnightly Music Club, St. Johnsbury, Vt.
Music Study Club, Mt. Vernon, Ill.
St. Ambrose, New Haven, Conn.
The Ladies' Musical Club, North Yakima, Wash.
Music Department of the Women's Club, Spokane, Wash.
The Chamade, Providence, R. I.
Mendelsohn Club, Orlando, Fla.
The Philadelphia Music Club, Philadelphia, Pa.

This brings the number of federated clubs up to 418 and marks a notable growth of interest in music in the United States; it is also extremely gratifying to all those who were identified with the seventh biennial convention which met in Philadelphia last March, to the success of which this increase is partly or wholly due.

News of the appointment of various officers in the N. F. M. C. has only just come to the press secretary and is herewith given. The following State vice presidents have been appointed: Mrs. Louis E. Fuller, of Rochester, for New York; Mrs. H. Talbot Peterson, of Pittsburgh, for Pennsylvania; Mrs. George Hail, of Providence, for Rhode Island; Minnie Taliaferro Josey, of Atlanta, for Georgia; Marie W. Henry, of Jackson, for Mississippi; Mrs. J. M. Offield, of Muskogee, for Oklahoma; Mrs. Clarence A. Dietz, of Warren, for Ohio; Mrs. Emil W. Ritter, of Chicago, for Illinois; Mrs. Boris L. Ganapol, of Detroit, for Michigan; Mrs. Frederick Crowe, of Lawrence, for Kansas; Mrs. Earle K. Sheldon, of Yakima, for Washington; Mrs. John Speed Tucker, of Colorado Springs, for Colorado; Mrs. Carlis DeWitt Joslyn, of Portland, for Oregon.

Most of the other States have reappointed former State vice presidents.

The following appointments have been made in the various departments: Public school department—Frances E. Clark, chairman; Prof. Charles H. Farnsworth, New York; Charles F. Edson, Los Angeles; Elsie Shaw, St. Paul; Henrietta Baker, Baltimore. Printing committee—Adelaide Carman, Indianapolis, chairman; Mrs. Alexander Rietz, Chicago; Mrs. B. A. Richardson, Indianapolis. American music committee—Mrs. Jason Walker, Memphis, chairman; Mrs. Emerson H. Brush, Elmhurst, Ill.; Mrs. David A. Campbell, Kansas City, Mo.; Mrs. E. T. Tobey, Memphis, Tenn.; David Bispham. Educational department—Mrs. F. S. Wardwell, Stamford, Conn., chairman; Mrs. Adolf Frey, Syracuse, N. Y. Chairman of extension—Mrs. George J. Frankel, Portland, Ore.

A report from the Beethoven Club, of Memphis, Tenn., tells that it "began its twentieth year of musical encouragement and opportunity with a concert given in the auditorium of the Goodwin Institute, Saturday, October 28, when a Liszt program was rendered. This concert marked an epoch in the club's history. For the first time these concerts are thrown open to the public. That this movement is a popular one was proven by the fact that on this occasion the audience was both large and appreciative. The program follows:

Rhapsody No. 2 (two pianos)..... Liszt
Misses Christine and Edna Keeton..... Parker
Love in May..... Parker
My Jean..... MacDowell
I List the Trill in Golden Throat (from Natema)..... Herbert
Mrs. E. W. Taylor.....
The Witches' Dream..... George Arnold
George Arnold.....
Rhapsody No. 12..... Liszt
Die Lorele..... Liszt
Thou Art Like unto a Flower..... Liszt
Mrs. S. T. Cannes.....
Hungarian Fantasy..... Liszt
Mrs. Theo. Carroll Reynolds.....
Orchestral part on second piano.....
Enoch Walton.....

The first artists' concert of the season was presented on Saturday, November 4, when Mr. and Mrs. Henry Holden Huss appeared in joint recital before the club and the music loving public of Memphis. Mrs. Huss won the hearts of her audience by her charming stage presence and

sang two groups of songs in a way to win much applause. Mr. Huss has great delicacy of touch, and his rendering of his own compositions was received with approval. Much interest is evinced in the various departments of the club, and, while it is too soon to report any definite work accomplished, the plans and outlines give promise of much that is both helpful and interesting. The department of musical culture, with Mrs. Jason Walker as chairman, will take up the analytical study of the operas, beginning with Puccini's "Girl of the Golden West." The philanthropic department plans much good work along the line of carrying music to the less fortunate. Programs will be rendered at the poor house, the home for incurables, and various other charitable institutions of the city. Under this department tuition will be given to talented children not able to afford a musical education; several of these pupils are now pursuing their studies. The junior department, under the able directorship of Mrs. W. P. Chapman, has most encouraging prospects. Mrs. Chapman has rare skill in interesting children; under her leadership the department has more than doubled its membership, and special new features planned for the year have kept a high tide of enthusiasm.

A new department is that of the "students' musical," to be organized this year, the object being to encourage the younger musicians in the senior club. This department is under Mrs. E. T. Tobey, whose many years of experience as a musician make her ably fitted for the work. There is every prospect that under the leadership of the gifted president, Mrs. Benjamin S. Parker, the club will have one of the most prosperous years of its existence.

The Cecilian Club, of Freehold, N. J., has issued a very attractive year book, showing a scheme of work for the year, which promises to be both valuable and attractive. Programs of "American Indian Music," "Music in Childhood," "A Day in Spain," "Mozart-Longfellow," "Music of the Night," "Favorites of Yesterday," "In Bandana Land" will show the general character of the year's work. Besides these meetings, the president, Mrs. John P. Walker, will conduct a student class, taking up Mrs. Wordwell's book, the "plan of study" recommended by the N. F. M. C. There will be a session devoted to public school music and several miscellaneous programs.

E. W. RULON, Press Secretary.

Max Herzberg in Demand.

Max Herzberg's services as accompanist, especially for cello recitals, are in great demand. Paulo Gruppe, the Dutch cellist, who arrived from Europe on November 15, and whom Mr. Herzberg has assisted ever since his debut, cabled Mr. Herzberg to reserve the dates for his Montclair and other out of town recitals. Last week Mr. Herzberg played for Boris Hambourg, the Russian cellist, at Bridgeport, Conn., and will assist him on November 28 at an afternoon musical to be given by Mrs. Henry C. Phipps.

Following are two criticisms of Mr. Herzberg's work: "Spinning Song," by Popper, was really the best thing he (Hambourg) did, and at its close he rose and shook hands with his accompanist, Max Herzberg, who did much to make the afternoon enjoyable. Mr. Herzberg has been the accompanist for Scotti, the baritone, and appeared with great success with this artist in New Haven recently.—Bridgeport Post, November 9, 1911.

Seldom was better ensemble playing heard in any concert of chamber music than that of Mr. Herzberg and Mr. Hambourg. It evidenced compelling individuality, brilliant technic and the subtle simplicity which is the greatest exponent of art.—Bridgeport Daily Standard, November 9, 1911.

Hall to Direct Verdi's "Requiem."

The University Festival Chorus, made up of the Brooklyn Oratorio Society and the choral societies of Yonkers, New Rochelle and Mount Vernon, N. Y., will sing Verdi's "Requiem" at Carnegie Hall on Monday evening, December 18. The augmented chorus was organized to assist in the work of the department of extension teaching connected with Columbia University. Walter Henry Hall will conduct the performance. There are four hundred voices in this enlarged chorus. The soloists include Alma Gluck, Mildred Potter, Charles Hackett and Herbert Witherspoon.

Olive Meade Quartet Matinee.

The Olive Meade Quartet will give the first of this season's afternoon concerts at Rumford Hall, 50 East Forty-first street, New York, on Wednesday, November 29, at four o'clock. Carolyn Beebe, pianist, will be the assisting artist. Mrs. H. H. A. Beach's quintet will be performed for the first time in New York.

"Don't you consider Puccini a great composer?"
"Yes, he grates on me dreadfully."

Publications and Reviews.

NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

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THIRTY SONGS. By FRANZ LISZT.

We hardly think any one will disagree with us when we express the opinion that the three composers, Beethoven, Chopin and Liszt, will not live on the reputation of their songs. We are not insensible to the grace of Beethoven's "Andenken," the passion of his "Kennst du das Land?" and the solemnity of his "In questa tomba." We readily acknowledge the merit of Chopin's "Madchen's Wunsch" and "L'Oiselet," though we see that both these songs are vocal mazurkas which Chopin could have treated much more freely had he not been hampered with the limitation of the voice. And Beethoven, as a song writer, belongs strictly to the eighteenth century. His songs were written for the age. His instrumental masterpieces, on the other hand, are "not for an age," but for all time.

Liszt, as a song writer, was certainly greater than Chopin, his contemporary, and an audience of our day would prefer, in all probability, a recital program of Liszt songs to a concert consisting of Beethoven songs. The fact remains, however, that all three of them were instrumental composers at heart, and never once acquired that convincing freedom and naturalness in their songs that is manifest on every page of their instrumental works. We have heard a very eminent concert baritone find fault with the first two measures of Liszt's "Du bist wie eine Blume" on account of the unvoiced phrases. Now, if songs are not grateful to singers they are not sung. And if they are not sung the public gets to know them with difficulty. And even when they are sung they do not rouse the hearer to that tumultuous applause which is so dear to the public performer's ears. In Liszt's songs we miss those overwhelming climaxes that are so characteristic of the instrumental compositions of that master musician. One feels as if the composer had sent the singer, as a kind of messenger, with his message instead of having delivered it himself, personally through the medium of the piano.

But though Liszt delivers his message in a roundabout way through the singer, it is a beautiful message he has to give. Where can one find more beautiful melodies and harmonies than those which abound in "Die Lorelei"? Yet we have heard this song fall perfectly flat on the cultured audience at a symphony concert, though it was sung by an excellent soprano to the accompaniment of the orchestra. Of course, it is easy to say that the fault lay in the audience and not in the song, but the fact remains that singers do not sing these songs of Franz Liszt to anything like the extent their merit warrants. The popularity of a song does not depend so much on intrinsic value as on being suitable to the mentality and culture of those who hear it. As Rosaline says, in the quaint Shakespearean spelling of 1598:

A jest's prosperity lies in the ears of him that heares it, never in the tongue of him that makes it.

Now, a jest's prosperity and a song's popularity both depend on the kind of ears that hear the humor and the music. Still, this does not explain the neglect of Liszt's songs. For there are cultured audiences that understand Grieg, Brahms, Wolf, Jensen, Schumann and others of various schools, and that would understand Liszt if the singers found the Liszt songs attractive to their peculiar tastes and suitable to the peculiar limitations of their vocal organs.

This selection of thirty songs, which represent about one-half of Liszt's work as a song writer, contains the three songs by which Liszt is generally represented when he finds his way to a singer's program, namely, "Du bist wie eine Blume," "Mignon's Lied" and "Die Lorelei." In all of these songs, from the earliest of 1835 to the latest of 1860, we find the unmistakable personality of Franz Liszt. The first page of the "Fisherboy" and the last page of the "Three Gypsies" contain harmonies that could have come from the pen of no other writer.

Is it any wonder, therefore, that Liszt was profoundly disappointed with the way the public neglected these songs? —songs which represent the highest musical culture of the

nineteenth century, songs that are filled with lovely melody and luscious harmony, and that are imbued with the distinctive personality of their creator, and which are distinguishable from the songs of all other composers. Perhaps their unpopularity as songs lies in their declamatory style. Many of them are elaborately accompanied recitations, or are constructed of short phrases cast in the mold of the poet's line, and meant to be a kind of glorified elocution, in the same sense that the songs of Löwe are.

Wagner has told us that Löwe's "Erlking" is dramatically superior to Schubert's setting of the same ballad. Yet the greater lyrical beauty of Schubert finds more favor than the dramatic truth of Löwe. And so, possibly, it may be that the perfection of Liszt's conception and expression of the dramatic essence of the poem is his undoing as a popular song writer. Certain it is that the songs of Liszt which are the most popular are those which are the most lyrical.

But even if these songs never again appear on a program, which, of course, is an absurd supposition, they are worthy of the most careful study of every song writer. To begin with, Liszt, the stupendous pianist, has made his accompaniments simple in so far as mere keyboard technic is concerned. He has written no accompaniments nearly as difficult as Schubert's "Erlking." Schubert, who was a wretched pianist, has also written right hand parts in his "Young Nun" song and his "Auf dem Wasser zu Singen" that are far more difficult than any accompaniment of Liszt. Yet Liszt gets a splendid sonority from the instrument. His comparatively few notes are placed on the keyboard by the hand of a consummate master. The accompaniment to "Die Lorelei," for instance, is a tone poem in itself without the voice part.

To the accompanist, and possibly to the hearer, Liszt's accompaniments are more satisfactory than those of Brahms. Brahms, on the other hand, was a master of lyrical melody which sounds well when sung. But as a master of modern harmony Liszt is brilliant beside Brahms. In final cadences, where Brahms is content to use the conventional tonic and dominant progression almost always, Liszt, more often than not, has some new way of ending. And the most surprising quality of these unconventional cadences is their naturalness.

This excellently printed Oliver Ditson Company collection of thirty songs by Franz Liszt should be in the library of every music lover.

Something New in Vienna.

Lolita D. Mason, THE MUSICAL COURIER's Vienna correspondent, has now firmly established herself as a teacher of harmony, counterpoint, and musical theory in that city. Miss Mason's experience among the many who come to Vienna to study piano and singing led her to observe how very few of these really understood anything of music beyond the actual notes which come under the fingers or issue from the mouth. It goes without saying that, without at least an elementary knowledge of the ideas and purposes of a composer in creating a composition, it is impossible either for the singer or pianist to give an intelligent, complete understanding of any work. This led Miss Mason to arrange short, concise courses in elementary harmony and theory which are of inestimable benefit to the piano and vocal students. These courses do not require much time (two hours a week), but lead in a very short time to such a knowledge of the underlying principles of music that the student ceases to be merely a piano player or singer and becomes a musician. Miss Mason was the first to see that a demand exists for just such courses among the students, and the success of her special courses has been excellent.

She has a very pleasant studio at Buchfeldgasse 6, third floor. In the middle is a large American grand piano, which she had especially sent over to her, and on the walls are many interesting old engravings, one dating back to 1564. There is also a sepia drawing from 1600. Among the interesting old steel prints is a picture of Robert Schumann with his autograph, and another one of Rossini, also with autograph, under date of January 26, 1857, at which time the master was already sixty-five years old.

Miss Mason will shortly issue a small textbook, embodying the principal features of her courses. Her teaching is founded on the system of Simon Fechter, the famous Vienna harmonist, for many years royal organist in that city and professor of harmony at the Conservatory. Among his pupils Schubert was at one time numbered. Theodor Leschetizky studied with him; Joseph Dachs, a teacher of De Pachmann, was a pupil of Fechter's. Anton Bruckner, at the time organist in Linz, used to make the long journey from Linz to Vienna twice a week to take lessons from him.

Zimbalist in the West.

Zimbalist, the Russian violinist, goes West this week, playing first on November 24 and 25 with the Theodore Thomas Orchestra in Chicago. He returns East the end of December to fill more engagements.

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STOCKHOLM

STOCKHOLM, Sweden, October 29, 1911.

For the farewell performance of Arvid Odmann, Royal Court singer, Gounod's "Roméo et Juliette" was chosen, in which Mr. Odmann sang the role of Roméo with a vigor and freshness of voice quite remarkable for one of his years (he is sixty-one years old). For thirty-eight years he has been one of the greatest "stars" at the Opéra House. Never since the days of Christine Nilsson has the Opéra House been the scene of such tremendous ovations as on this occasion. The house was sold out several days in advance, and the whole audience, including the entire royal family and Christine Nilsson, herself a queen among singers, had assembled to bid farewell to this king of bel canto. Having counted up to forty great wreaths of laurel, I could not count the others; and the bouquets—they were innumerable. After the performance a supper was given in honor of Mr. Odmann at Hotel Kronprinsen, where many speeches were made and toasts proposed and responded to.

■ ■ ■

"Mignon" was heard at the Opéra House October 18, with Mr. Kirchner as Wilhelm Meister, Miss Horndahl as Mignon, Mrs. Bartels as Philine, Mrs. Claussen as Fredrik, and Mr. Wallgren as Lothario. It was a very fine performance, and the Swedish of Mr. Kirchner was acceptable. Mr. Wiklund conducted.

■ ■ ■

Société des Instruments Anciens, fondé à Paris par Henry and Marcel Casadeus, has given some concerts. The writer assisted at that of October 18 and heard the last number on the program, "Quatour des Violes et Clavecin par Destouches." The number was well received.

■ ■ ■

Kammersanger Heinrich Knotz will sing Siegmund and Siegfried in the "Nibelungen Ring" at the Opéra House this week. In addition, he will also sing in "Tannhäuser" on Wednesday next.

■ ■ ■

Liszt's centenary has also been celebrated at Stockholm with two concerts at the Royal Opera House, the first taking place October 21, and the second October 24. The numbers of the first concert were as follows: "Dante" symphony; A major piano concerto (Wilhelm Stenhammar, soloist); "Mephisto Waltz" and "Les Preludes." On October 24 "Legende von der Heiligen Elisabeth," with

Miss Larsén, Mrs. Hogberg, Mr. Lydstrom, Mr. Lindstedt, Svedelius and Heron. The Opera chorus and Opera orchestra assisted. It was a memorable evening and did all participants great honor, especially the conductor, Mr. Jarnefeldt.

■ ■ ■

Esther Osborn, for some years a member of the Royal Opera House, Stockholm, has left for America, where she made her debut in her native Minneapolis with the Minneapolis Symphony Orchestra, on October 20. Her many friends and admirers in Sweden will be glad to hear of her success in America. Miss Osborn will also sing in opera. She has a wide repertory, among them *Butterfly*, *Mimi*, *Nedda*, *Marguerite* ("Faust"), etc.

■ ■ ■

Augustin Rock, whose successful debut as Tonio, with Sigrid Arnaldson as Nedda, on September 19 has already been reported, will make a concert tour through Sweden.

L. UPLING.

Ludwig Hess Heard in Lieder Recital.

Europeans could ask for no better evidences of musical advancement in the United States than the sincere interest that the intelligent Americans take in the recital singer. A song recital of the right kind is absolutely and wholly devoid of any sensational features. Only those understanding the higher realms of poetry and music are able to appreciate the art which is illustrated by exponents like Ludwig Hess, the German tenor, who gave his first New York recital at the Harris Theater on Tuesday afternoon of last week. Mr. Hess had two previous appearances in New York, one with the Philharmonic Society in a Wagner program, and a private engagement with the Beethoven Maennerchor. The artist has been widely heralded, but the critical opinions from Germany in no way exaggerated the gifts of the singer.

Ludwig Hess is unique. He is a personality with a philosophical mind combined with marked artistic abilities, and a voice of very excellent caliber. Hess is a true tenor and not a high baritone as so many of the German tenors are. He is also a very remarkable musician, and that accounts for the beautiful and soulful interpretations which he gives.

The audience assembled to greet Mr. Hess at the Harris

Theater last week included musicians, musical conductors, representatives of the elite Teutonic circles, club and society women. Hess is sure to please the women, for he possesses in equal measure the refinement and manliness which quickly appeal to the feminine fancy.

The program for last Tuesday follows:

Sei mir gegrüßet	Schubert
Der Atlas	Schubert
Der Musensohn	Schubert
Erlkönig	Schubert
A Spirit Flower	Campbell-Tipton
The Last Dance	Harriet Ware
Cato's Advice (eighteenth century)	Bruno Huhn
My Native Land	Hugo Kaun
My Pretty Jane (Old English)	Sir Henry Bishop
Sandmännchen (folk song)	
Jan Hinnerck (folk song)	

(Arranged by Ludwig Hess.)

An die Geliebte	Wolf
Fusreise	Wolf
Verschwiegene Liebe	Wolf
Der Tambour	Wolf
Du bist wie eine Blume	Schumann
Der Hidalgo	Schumann

Only an artist of consummate powers could do justice to the contrasts demanded in the four Schubert lieder which constituted the first group on the Hess program. "Sei Mir Gegrüßet" is romantic; "Der Atlas," pessimistic; "Der Musensohn," poetic, and "Der Erlkönig," tragic. In each Mr. Hess revealed his extraordinary skill. Having heard the splendid interpretations of these four songs, the listeners settled themselves down as comfortably as possible, assured that the remainder of the recital would bring forth new delights. The charming English enunciation and the happy sentiment in the delivery of the songs by American and English composers aroused enthusiasm. It is sure to be thus when a German sings in English. The Hess arrangements of the German folk lieder showed the singer again as a poet and also as a comedian, for he sang the humorous "Jan Hinnerck" in the low German dialect.

The Hugo Wolf lieder and the final two by Robert Schumann gave added proof of the emotional nature of the tenor, and his wonderful diction and control. He sang "Du Bist Wie Eine Blume" in semi-tones, and during this the natural beauty of the singer's voice was disclosed.

Recalled heartily to the stage after the recital, Mr. Hess gave an encore, singing Schumann's "Mondnacht" in exquisite mezza voce tones. Walter Kiesewetter played excellent piano accompaniments for the tenor.

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ROME AND THE EXPOSITION IN 1911.

The beautiful Ethnographic Exposition at Piazza d'Armi was a sight worth seeing. The beautiful pavilions and the grand procession, historically recalling the meeting of Christine of Sweden and Thomas of Savoy, were a real success. Visitors crowded the grounds, and notwithstanding the high prices the stands were pretty well filled. The encounter took place on the imposing staircase leading from the Forum to the lake at the foot of Festival Hall. The procession was made up of nearly 1,000 persons and 200 horses, all beautifully costumed and caparisoned. After the formalities of the presentations the whole procession marched through Piazza d'Armi for two full hours, thence proceeded through Valle Giulia and Villa Umberto to the place of disbandment.

The Grand Duchess Wladimiro of Russia paid a visit to the exposition, and at Piazza d'Armi she was received by the president of the Comitato, Senator Count San Martino, and Com. Ricceri, Director General. She admired the artistic pavilions very much and had words of praise for the harmonious ensemble of the whole exposition.

At Valle Giulia, the Fine Arts Exposition, visitors are numerous. New works are continually being added in the permanent pavilion.

The weather is magnificent, summer clothes are still to be seen, and on holidays especially all the expositions are filled with a gay crowd of people who really enjoy life. Tobogganning is one of the sports at Piazza d'Armi, the boats jumping into the water which surrounds the big Roman ship, on which roller skating, dancing, and a variety theater are constantly in action.

Almost every day a new Congress is inaugurated, and the Comitato is kept busy arranging receptions and diversions of all kinds to amuse them.

At the Costanzi the opera is not very successful as several artists are ill and performances had to be postponed; besides, the company is not very good. They have been obliged to lower their prices in order to get even a limited public. "Mefistofele" was the second opera, and of the performers only the Marguerite, Signorina Bonaplat-Bau,

is worth anything. She is a true artist with a good voice, well trained. The Mefisto and the Faust are below all criticism. The orchestra is too loud under Mancinelli. The effect of the beautiful prison duet was ruined by the noisy accompaniment of the orchestra.

Piazza d'Armi will have another procession very soon, but of an entirely different character. It will be commercial, and the best réclame is to win a prize of 1,000 lire which the Comitato offers. There are two other prizes, one of 500 and the other of 250 lire. Of course, there will be great doings on the grounds that day and the Comitato has spared nothing to stimulate the apathetic Romans.

The Teatro Adriano, which still belongs to the Comitato, will open a lyric season within a few days, with "Tosca" as the opening opera. The list of artists engaged does not comprise a single good name. However, this may mean nothing as some surprise may be reserved.

Pacini's "Saffo" was to have been given on Saturday last but the performance was postponed to a week later to give the tenor a chance to regain his health. The theater remained closed. It seems incredible that there was no way of putting on "Aida" with another tenor. There must be many walking the streets who could have sustained the part of Rhadames at a moment's notice and much better than the sick tenor. But the managers preferred to keep the theater closed. Doubt is expressed as to the possibility of continuing the season as business at the Costanzi is very bad.

Perhaps the war in Tripoli has had something to do with the general depression at the theaters! D. P.

MUSIC IN REGINA.

REGINA, Canada, November 11, 1911.

A large and brilliant audience assembled in the Regina Theater on Wednesday evening to hear the great Nordica and her assisting artists, Romayne Simmons, pianist, and Myron Whitney, basso, presented by Frederick Shipman, under the local management of A. F. Hunter. The prima donna was in splendid voice and was most enthusiastically

received. A group of German lieder, another of modern French songs, were followed by the aria from "Madame Butterfly," while a magnificent rendition of the "Erl King" was a fitting close. Nordica was in a most gracious mood and gave many encores in addition to her long program. She was presented with many beautiful flowers.

Madame Nordica was the guest of honor at a large luncheon given by Lieutenant-Governor and Mrs. Brown on Tuesday at Government House.

Mark Hambourg is advertised to play in the City Hall auditorium Wednesday, November 15.

Kubelik will play at the City Hall on Friday, November 18. He will be assisted by Eva Mylott, contralto, and Mr. Schwak, pianist.

Margaret McCraney, a brilliant young Canadian violinist, was in Regina for a few days this week. She is returning to her home in Vancouver after six years' study abroad with Ten Have in Paris, Ysaye in Brussels and Sevcik in Prague. Her wonderfully sweet and powerful tone, brilliant technic and general musicianship were much admired by the few privileged to hear her. E. M. C.

Mozart Society Concerts.

Mrs. Noble McConnell, president of the New York Mozart Society, has completed her arrangements for the artists to appear at the series of afternoon and evening musicals at the Hotel Astor. The matinees are to be given in the Rose Room and the evening concerts in the grand ballroom. For the December 2 matinee she has engaged Rosa Olitzka, Charlotte Maonda and Herbert Sachs-Hirsch; evening of December 20, Alma Gluck; afternoon of February 3, Henri La Bonte and Laura Graves; evening of February 14, Alice Nielsen; afternoon of March 2, Namara-Toye and Luba d'Alexandrowsky; afternoon of April 13, Albert Spalding; evening of April 17, Mary Garden.

Hinkle with New York Symphony.

Florence Hinkle, the soprano, will have two appearances next month with the New York Symphony Orchestra in New York. December 2 she sings with the orchestra in Brooklyn in a Russian program, and the following day sings again with the same organization at the Century Theater. In Brooklyn Miss Hinkle sings the soprano part in excerpts from "Eugen Onegin."

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SUNDAY is a day of rest. There were only eight important concerts in New York last Sabbath.

"ARE composers short-lived?" asks the Evening Mail. Decidedly not. Some of them never die.

NEW YORK's striking street cleaners held a mass meeting at which there was music. Can cans, probably.

Now that we have had snow and "Tristan and Isolde," there no longer can be any real doubt that the musical season is in full swing.

It is understood in London that the "Rosenkavalier" will be taken to America by Thomas Beecham. Such, at least, is the rumor.

ALBERT SPALDING, the remarkable American violin genius, who was to have played on Sunday night at the Hippodrome concert, had an operation performed on Friday for a tumorous growth on his leg and could not appear. The matter is not of a serious nature and he will be playing publicly very soon. His engagements this year cover most of the large cities and leading musical organizations, and Spalding is such a card now that his failure to appear means a great disappointment.

A CABLE from Brussels tells us of the death of Gustave Michiels, "the musical composer," who wrote the great song called "Ta-ra-ra Boom de Ay." The cable fails to explain why he wrote it or why he should be called "the musical composer" for having composed it. Should Saint-Saëns die, the cable would also report his death as that of a "musical composer"; and just as long as the big world cannot differentiate on this question we shall continue to remain musicians—all of us—or die as musicians—all of us.

CARL BUSCH, the conductor of the Symphony Orchestra, organized in Kansas City, will have a severe task in getting the forces aligned and the orchestral balance established. The fact that he enters upon the work at all is significant, for it means that he intends to accomplish that artistic end so absolutely essential in orchestral production. Has he a fully equipped orchestra? Has he his reeds and his brass in shape? How are the second violins and the violas? We have no succinct reports from Kansas City on these vital matters. The concerts have begun. Mr. Busch might inform us as to his orchestra.

THE Bohemian Club of New York seems to have adapted itself for the reception of personal explanations and for the settlement of disputes at its entertainments and banquets, and in course of time, if it continues on this basis, it will become notorious as the place where the opportunity offers for the grinding of the personal ax. Contrary to the rules of a club the Bohemian permits its members and guests to overstep well known club rules that actually forbid the use of the club or its entertainments for any personal advantages. The latest case is that of a director of a music institute in this city, who, according to the New York Times, stated that ninety-nine per cent. of the music teachers were incompetent. He utilized the Bohemian Club recently to explain, by trying to put the onus upon the Times or its reporter. The reporter was not present at the Bohemian dinner when this attempt of an apology was made. It is rather strange that there is no one among the members of the club who would protest against proceedings of this kind at its expense. We also learn that none of the music teachers present at this latest dinner of the club represented the insult, relegating them among the ninety-nine per cent. Was Dr. Damrosch right after all? There must have been music teachers present at that

dinner and they received him as cordially as before he made that statement. Does not that include them automatically, autobiographically, in the ninety-nine per cent.?

AUTHORS' RIGHTS.

Herewith we publish some correspondence on the subject of authors' rights that might be of interest to many people in America as well as in France. Blair Fairchild, Chas. M. Widor and Chas. W. Clark are three of the important factors in the musical life of Paris and their letters will be read with interest, also that of the New York representative of the Société des Auteurs in Paris, Mr. Robillard:

To the President:

SIR—Several singers (among them Charles W. Clark) having sung a certain number of my songs during their concert tours in America and England, have found themselves obliged to pay to your agents authors' rights, because I was a member of your society.

Now, the Germans, the Italians, the Americans, etc., demanding no such payments, the singers in question have decided to exclude in future from their programs all the names of composers causing such demands, or any other claims upon them.

Not wishing to be so excluded, nor desiring to have my compositions thus boycotted in the greater part of the world, I ask you, with great regret, to accept my resignation.

Yours, etc.,

BLAIR FAIRCHILD.

PARIS, October 31, 1911.

To the President:

SIR—My friend Fairchild has told me of the necessity in which he finds himself of resigning from your society for authors' rights.

I remember having called your attention several years ago to the fact which today obliges him to regain his freedom.

Many doors abroad are being closed against us. The society ought to take into serious consideration a state of things fatal to French art.

Yours, etc.,

CH. M. WIDOR.

7 RUE DES SAINTS-PÈRES,

PARIS, October 31, 1911.

MY DEAR MR. CLARK—Yours of the 13th instant has just been received, and we hasten to reply in order that you can go ahead with the compiling of your program for your forthcoming concert tour of five and one-half months in the United States.

Inasmuch as you were inclined to act in the proper spirit during your last concert tour, we are going to make matters as easy as possible for you, and you can go ahead with your program, and when you arrive in New York, and will call and see us, we will arrange matters to the satisfaction of all concerned. We appreciate your feeling in this matter and will do all in our power to aid you.

Please let us know just when you will be in this city, and when we may be able to see and converse with you.

With best wishes for the success of your coming tour, believe us to be, Very truly yours,

(Signed) OVIDE ROBILLARD.

NEW YORK, October 21, 1911.

DEAR SIR—Many thanks for your letter of October 21st in reply to mine of the 13th, in which you say you hasten to reply. I take it that you simply hastened to write me a letter, as there is no reply contained in yours of the above date. I feel very much flattered that you think I acted in the proper spirit during my last concert tour in America.

I asked you in my letter of the 13th to inform me what you expected to charge me for this next tour (a net sum), giving me the privilege of singing what French music I chose. I am very anxious indeed to sing French music. I believe I can safely say that I have done as much as any artist before the public for the French composers of the better class of songs. It is my desire to continue, as I must say that France, and especially Paris, has always been good to me, and I have many friends among the French composers; but I must also inform you that it is not necessary for me to sing the French music, as I have sufficient repertoire to give many programs without any French music whatever, all of which can be arranged with interest. I furthermore wish to state that I will make my programs for this next tour excluding the French music unless I get a satisfactory reply from you.

Now if the Authors' Society have any interest in the members of their society, I think it will see that there is an advantage in having me sing their songs.

Thanking you for your kind wishes for the success of my coming tour, I am

Very sincerely yours,

(Signed) CHARLES W. CLARK.



BY THE EDITOR

The late Joseph Pulitzer, by the grace of nature one of the class of men whose comprehensive mentality embraced, among other things, a deep appreciation of art and music, bestowed upon the Philharmonic Society of New York City, as already reported, a gift representing the income of half a million dollars, and, understanding the character of the population, he made it an obligation on the part of the society to introduce the more popular class of music. Indirectly the irony of this proposition must have struck deeply into the minds of the music lovers, for Mr. Pulitzer stamped us as we deserved. To attract audiences to our classical concerts we must inject the popular kind of music and pay tribute to the taste that actually prevails here.

The Philharmonic has therefore an opportunity now to float its finances in a more calm sea, where the storms and the stress will abate and where there will be comparatively easy sailing. It is rather hard on us to have Bach, Mozart, Beethoven, Brahms, Reger, or even Strauss; we are suffering from a kind of musical indigestion, because we have been unable to assimilate this material, and sometimes it has been rather difficult to have it properly prepared by our local orchestras, for we have had in this city for many years past the most unmusical kind of musical performances by orchestras, and that was probably the reason why this gift carried

with it the will proviso of more popular music.

Even now there is very little rehearsing done, under the plea that rehearsing is expensive. It seems to me that concerts given without rehearsing are rather expensive when we hear the kind of music that is played without rehearsing. Mr. Pulitzer's noble gift will help rehearsing; at least, I hope so, even if it is rehearsing the less severe works that now will be performed by our illustrious Philharmonic. The high cost of living has also influenced the question of rehearsing, because as other things have risen, so the price of rehearsing has increased and the opportunities to hear Bach, Beethoven, Brahms, Mozart and others properly performed has by inverse ratio decreased. Pulitzer's gift therefore may equalize in this respect the high cost of living, orchestrally speaking.

New York has four orchestras, and none of these four orchestras is what can be called permanent, because the players, in dispersing after each performance, do all kinds of musical work that militates against ensemble performances. There can be no ensemble when the membership of orchestras that are supposed to perform classical music is occupied in playing at balls, receptions, in theaters and restaurants, where music of the lowest type is indifferently performed, more as a matter of trade than as art. The musicians playing in our classical orchestras cannot be fond of such occupation, but they are compelled to resort to that kind of work in order to make their living as professional musicians. It is due, therefore, to the conditions surrounding them that these otherwise individually excellent players are compelled to inflict upon their work the degrading duties connected with playing at picnics, in hotels in summertime, on verandas, in restaurants, at balls and at private entertain-

ments, where they are looked upon as hired men, doing some kind of duty relative to that which is done by waiters, as at the restaurants.

If we had a permanent orchestra in New York which would so engage its players that they would not be humiliated by being compelled to play the trash that is put before them, we would have no necessity to play popular music to attract the people, because a permanent orchestra would mean a permanent patronage. It would require another Pulitzer, or three or four, to bring this about, as the income from half a million dollars would not suffice for the purpose of maintaining in New York a permanent orchestra of about one hundred men.

Moreover, we have no hall in New York that could be occupied fittingly by a permanent orchestra, just as we have no hall in New York for smaller classical events, such as recitals and chamber music. To such an extent has this indifference manifested itself that no one seems to pay any attention to it, and the whole classical musical scheme seems to drift without aim or purpose.

What New York needs is much in the line of culture, but among the more insignificant things it should have is a music hall, where orchestras could play and another hall where chamber music and recitals could be given with decent surroundings. As I said before, these things require more than one Pulitzer.

The special paragraph in the bequest of Pulitzer regarding the donation to the Philharmonic Orchestra reads as follows:

I give and bequeath to the Philharmonic Society of the City of New York the sum of \$500,000, to be known as the Joseph Pulitzer bequest; I direct that the income of such fund be applied and used to perfect the present orchestra and place it on a more independent basis and to increase the number of concerts to be given in the City of New York, which additional concerts I hope will not have too severely classical programs and be open to the public at reasonable rates, and to recognize in them my favorite composers, Beethoven, Wagner and Liszt.

Saenger.

In an article in the *Delineator* on concert singing, Oscar Saenger, among many interesting remarks, said: "As a nation we are not efficient in emotional effects." I take it that Mr. Saenger refers here to music and to drama. On the rostrum and in the forum there is a considerable amount of emotional expression. Our political speakers and our lawyers that address the jurors and our national orators are full of emotional expression. Mr. Saenger strikes at the very root of the question of singing when he calls attention to this defect in music, the absence of emotional expression. Sincerity is one of the motives of emotional expression, and the convincing argument of a lawyer is due to the sincerity of his feelings in his case, just as the political speaker is sincere in the appeal of his claim and proposition. These people rouse their hearers in our campaigns through emotional expression.

The singer deficient in emotional expression is the singer who is not sincere with his song or his music; the moment his sincerity is sufficient to attack the singer, something more than mere notes, no matter how well they will be uttered, will be

evoked. Many of our singers here are stolid, even the intellectuals. We cannot attribute to them the feeling which they do not express; we cannot claim that there is a certain reserve or majesty or a withholding of passion, because its possession would not be reason for repressing the expression, if the impulse for the expression were there; in fact it would overwhelm them and everything else would be cast aside by the utter force of the wave, the emotional wave of expression.

Has it ever struck Mr. Saenger that this might be a climatic question, or is it due to the absence of dramatic traditions in art, because these expressions of emotion in most instances create the dramatic moment one awaits in the reciting of a song or even the performance upon an instrument? Whatever it may be, Mr. Saenger has created a basis for much discussion.

If It's in the Sun.

One day last week the *New York Sun* printed an editorial called "Monopoly Here and in Milan," and it was an interesting editorial, as the Sun editorials usually are. With few interruptions, I have had the *Sun* for breakfast nigh on forty-three years and I like the diet; it is responsible, to some extent, for what I have been offering in these columns for thirty odd years myself. This is paragraph one of the editorial of the *Sun*:

Subscribers to the season at the Metropolitan Opera House, which began so prosperously on Monday probably feel as confident as ever that they will again be able to listen to the masterpieces of opera. That house has deservedly won the title of the foremost operatic theater in the world. This is no swagger of local pride; all the European capitals admit the inferiority of their own opera houses to that which belongs to New York.

"All the European capitals admit the inferiority of their own opera houses!" That does not read like the *Sun* I am used to, for it is a statement which cannot be proved. It is not true, either. I have been over there, lived there, go there very frequently, visit all those capitals, and I never heard any such admission. The reverse—yes; but no Parisian would admit that in his marvelous National Academy, as the grand opera house officially is named, is anything inferior to New York. New York, a city in America, where there can be no art or musical tradition, has a superior opera house? That would never be admitted by any French capital and never has been admitted.

As to the opera houses. Well, many of us have seen the gorgeous piece of architecture in Paris and the car barn over on Broadway, fitted up with its richly adorned and graceful horse-shoe. But outside of that and the proscenium there is no possibility of comparison between Covent Garden and our Metropolitan with the Paris institution, inside and outside, than there could between the Wichita Exposition Building, where Amato sang before thousands of people recently, and the Madison Square Garden. The dining rooms and kitchen, the library, the various departmental sections with offices and administrative bureaus, the banquet hall, all of these parts of the Paris Grand Opera House have no counterpart at all in London or New York.

for comparison. How could any Frenchman ever admit any inferiority as compared with New York (or London), so far as opera houses go, unless he were a New Yorker? The second paragraph is an artistic stride:

Some regular attendants at our opera house may be distressed because the repertory contains so few native works. They would probably be more thrilled in advance were the season to consist altogether of "Natoma" by Herbert, "The Sacrifice" by Converse, "Mona" by Parker and "Twilight" by Nevin. It is unlikely that the longings of these musical patriots are shared by most of the subscribers; these will find much more satisfaction in the richly varied program.

The man who wrote that chuckled when he wrote it, and the others in the editorial room, at the same time, knew what it meant, for he had chuckled before, and they read the paper the day following. This is just one more graceful tribute to the talent of our American grand operators.

Now the last paragraphs:

Even the quarrels of music publishers cannot interfere. Two large publishing houses in Italy divide that country between them and would like to divide the rest of the earth with the same impartiality. They are bitter business rivals and bid eagerly for the works of new composers that may prove of value to them in their ambition to dominate the business of publishing operas for the world.

One of these firms controls the services of Giacomo Puccini, just now the most popular contemporaneous composer. The other is bringing before the world the operas of Ermanno Wolf-Ferrari, who, introduced to the Western Hemisphere through the enterprise of Andreas Dippel, seems destined to prove eventually a powerful rival to the preponderating Puccini.

Giacomo Puccini wrote "The Girl of the Golden West" just as he wrote "Madama Butterfly," "Tosca" and other popular operas. These are in the repertory of the Metropolitan Opera House. Ermanno Wolf-Ferrari wrote "Le Donne Curiose," which is to be heard there; "The Secret of Susanna," which the Chicago Opera Company brought out last year, and "I Giojelli della Madonna," which the same singers will present in Chicago next spring. Whatever the opposition of these two forces in Italian music may be in their own country, they are powerless to rob American music lovers of what they want to hear. Both Puccini and Wolf-Ferrari will be represented in the list of works at the Metropolitan Opera House, in spite of the sharp competition between the two firms that publish their compositions. So no monopoly that may exist in any foreign city can limit the repertory at the Metropolitan Opera House.

I am sorry to see it is not so when it's in the Sun, because one daily in New York should stick to facts. The two publishing houses in Milan are not antagonistic, their former hostilities having ceased long since. The Milan Monopoly, which has been discussed in these columns beginning as far back as 1895, includes both, Ricordi and Sonzogno, and both of these concerns are down in writing as opposed to the movement of musicians in Italy allied with the Parliamentary group that is working to liberate musical Italy from the tyranny of the Monopoly.

Furthermore, the Wolf-Ferrari operas are not published by the supposed competitor who publishes the Puccini operas; the publisher of Wolf-Ferrari is Weinberger, of Leipsic and Vienna, and the Schirmer house, here in New York, controls these works in America.

No monopoly wishes to "limit the repertory" at our Metropolitan, as the Sun remarks; on the contrary, the Milan Monopoly is after the whole game, wants the whole outfit, Metropolitan, Boston, Philadelphia and Chicago. The Sun has nearly all of its facts wrong this time, and in that spirit which has made it the unique publication it is, it should now admit the error and then go forward and say what it thinks on the new basis—the real basis.

What is necessary now is a public statement from Gatti-Casazza that he will refuse, after this season

(for he will be with us for some years after this season) to contract with the Milan Monopoly on any such bases as the past and that he will take the opera public and subscribers in his confidence and publicly announce what his arrangements—these hitherto inside, secret arrangements—will henceforth be. If he does this he will perpetuate his régime and name his successor after he gets tired here and desires to occupy a beautiful villa near Ferrara. No more premiums to be paid to the Milan Monopoly for the privilege of making a contract; no more intimidation; no more fancy prices. Unless these matters go before the public in a clear and deliberate and sincere manner, Dippel's declaration of independence will make him the operatic boss of America, and Henry Russell knows it.

Opera Artists in Concert.

The more this question of running concert bureaus in opera houses in order to make money on the outside of opera—the more this question is canvassed the more undignified the opera houses appear in the manner of the transactions and the conduct of such business. It seems, at times, as if certain very indifferent singers are engaged by opera houses for the sole purpose of peddling them out to the concert market. What a humiliating spectacle!

Here is R. E. Johnston's view of the matter, and if any one has had experience in the concert managerial field it is Mr. Johnston, who says:

NEW YORK, November 16, 1911.

To *The Musical Courier*:

An editorial in the November 9 edition of *THE MUSICAL COURIER* criticises in a caustic manner the methods said to be employed by the Metropolitan Opera Company in securing concert engagements for members of that organization.

If it be true, as the editorial states, that 50 per cent. of the large fees demanded for Metropolitan singers be withheld by the management, then I congratulate that management if they are successful in raising the fees to such a price as to make this possible.

My experience for years has been (and I am sure other concert managers would say likewise) that it is usually impracticable to deal with opera house artists for concert engagements during the opera season, for invariably the management decides at the last moment they will require the artists in a certain cast on the date the concert is booked, thus putting the concert manager in the unfortunate position of incurring the enmity of the parties engaging artists through him. It often takes years to heal breaches caused by such disappointments.

The concert manager not securing a fee large enough to permit him to earn more than a small percentage, cannot afford therefore to lay himself liable to get in bad grace with his clients when the fault is not his and beyond his control. On the other hand, if the opera management pays itself 50 per cent. of the fee, then the singer cannot afford to secure engagements through that channel unless they are raised to such a price that it would be an imposition on the parties engaging artists.

Aside from five operatic drawing cards, I personally believe that opera singers are not essentially the most successful concertizers. There are just as lovely voices outside of the opera houses and the public at large is fast realizing this fact, although some still are impressed by the prestige acquired by a Metropolitan Opera House reputation in engaging singers.

It is no secret that there are many singers connected with the great opera houses of the world, especially in this country, who are simply members of the company for the purpose of being privileged to use that tag as a bait to secure concert engagements, and who appear no more than three or four times during the entire season on the operatic stage. They simply aspire to having their names on the prospectus of the opera house for the purpose of pleasing their family and friends and take advantage of a certain eclat they are entitled to as operatic singers. These artists are not nearly as good as hundreds of excellent singers who devote their talents to concertizing alone. They demand a large cachet on account of their affiliation with an important opera company and many times are not worth half what an artist is who has not op-

eratic ambitions. This is what the concert manager has to compete with in securing dates for honest, true artists, who possess far greater voices than many so called opera stars.

Is the musical club, society or manager willing to continue to pay four times as much money—and the public proportionately—for the same talent that he would otherwise; that is, without the tag of the Metropolitan Opera House? That is the question! If they are, then, who cares?

Yours very truly,
(Signed) R. E. JOHNSTON

Mr. Stransky—Never.

The New York World of November 16 interviewed Joseph Stransky, the new conductor of the Philharmonic Orchestra, and made him say things he never could have uttered. I claim he never made such statements as here follow:

PHILHARMONIC SOCIETY MUST BE RE-ORGANIZED.

DIRECTOR STRANSKY DISCUSSES REQUIREMENTS FOR RECEIVING \$500,000 PULITZER BEQUEST.

The Philharmonic Society, to accord with the terms required to receive half a million dollars from Joseph Pulitzer's estate, will have to be completely reorganized.

Joseph Stransky, the successor of Director Gustav Mahler, who complained of "too much woman" in the management, said yesterday:

"Conditions regarding giving recognition in programs to Beethoven, Wagner and Liszt are easy. With them I am completely sympathetic."

"My orchestra at present is a very good one. I cannot at present think of means toward its further 'perfection.' The other condition of the bequest, that the society must have 1,000 members, is for the society itself to consider. I am only here to give New York good music."

"But it delights me that a man should give such great aid to so splendid an organization."

"Too much woman!" Why if it had not been for the women:

Mr. Stransky would not be here as conductor of the Philharmonic.

The late Mr. Joseph Pulitzer would not have contributed the \$30,000 during the last three years, enabling the Philharmonic to go on.

And Pulitzer would probably not have given the \$500,000 to the Philharmonic, but to the New York Symphony Orchestra—the Damrosch organization.

Mr. Damrosch—Walter Johannis—some years ago, made remarks about "women" running concerts or interfering with concert matters; the remarks were published by the daily papers; they were in the same key that Stransky is accused of following—"too much women." It was this very public statement of Damrosch regarding the pernicious activity of women, that forced the issue and put the women to work with greater energy than ever in order to prevent a collapse of the Philharmonic. They placed the matter before the late Mr. Pulitzer and he subscribed to three seasons at \$10,000 each, the present being the last. It is now stated that at that time he had already decided to give his \$500,000 to a New York musical institution and that he had the other Damrosch in view—the doctor being in one \$500,000 institution. Evidently the women were "too much" that time and Damrosch was right, or left.

Mr. Stransky could not have been so impolitic, so stupid, as to have made these remarks about "too much woman"; I refuse to believe it. It would relegate him among the hopeless cases of New York musical life. Naturally, if he does not deny personally what we are denying for him, it will be a case of "too much woman" with Stransky also. And that would suit the Damroschites! The latter have had it brought to their attention that Stransky, after having heard Walter Johannis conduct "Tasso"—which he—Stransky—was soon thereafter to conduct also, was reported as having said: "Well, if New York wants that kind of stuff—*das kann ich leicht liefern*," meaning that if New York is satis-

fied with Damrosch conducting, Stransky could easily give it to us. If he joins Damrosch in looking upon the activity of intellectual and artistic ladies as "too much woman," it will mean exactly what it has meant to Walter Johannis. But I refuse to believe that Stransky made such ridiculous remarks.

Sir Frederick on Critics.

One of the 2,643 clubs of London is the Author's Club, and this club recently gave a dinner at Whitehall Court in honour—English spelling—of Sir Frederick Cowen. After the cloth had been removed the distinguished guest read a paper called "Is the Critic a Blessing or a Curse to Music?" I should at once, in the name of a fraternity in which I am interested but to which, unfortunately, I do not belong, protest against any paper bearing that title as it in itself permits of an unjustifiable inference. How could the critic be a curse to music or to anything?—yes, I will admit, to himself; that is possible. But Sir Frederick did not have in view that end of it; he discussed the question, as he put it, "Is the Critic a Blessing or a Curse to Music?" and he concluded neither reply. Read this as uttered by Sir:

Consider the enormous number of performances he has to attend—often four or five a day—and to think and write about them all. Is it any wonder if toward the end of the week he is tired and bored, surfeited with music of all sorts and curses in his heart the innocent artist who takes him away from a hurried lunch or dinner, or from a cosy fireside on a cold winter's night? And is it any wonder if his notices should sometimes reflect the state of his feelings? Happy the artist who catches the critic at the beginning of the week—on a Monday!

There were eight concerts here in New York last Sunday. How happy would the artist be over here who could catch a music critic on a Monday after such a Sunday. Some artists never can catch a critic or any number; the critics catch them. How sublimely naive this all reads to us over here.

To me there is one amazing phase of the music critic's activity that seems to vindicate the claim that a music critic loses the sense of proportion in the pursuit of his profession. It is this. These men seem honestly and conscientiously engaged in a competitive effort to popularize certain singers and players at the loss of their own temporal and, at times, spiritual welfare and regardless of the destiny of their families or their own selves.

Take the case of Caruso or of Lehmann or of Melba or Patti or De Reszke. Here are glaring instances of repetitions of criticisms extending to hundreds of columns of writing that gradually put these opera people so far beyond the ultimate possibility of fair and judicious treatment that they cease to become subjects of critical judgment and acquire a place in public esteem equal to that of a statesman or national hero, the music critic meantime hanging on to his job with his eyelids without any substantial advance of his position or income.

I have seen column criticisms of repeated criticisms of column lengths on the doings of opera singers in operas that had been criticised thousands of times before by the same critics, and yet these new criticisms were just as serious and solemn as if the opera were new and the singer had made his appearance in the role in New York for the first time that century. Every time this occurs—hundreds of times a season—it strikes me as if the music critic, who could dismiss the matter with a terse stick, was created for the purpose of sacrificing himself and his family for advancing the pecuniary interests of certain favorite singers whose salaries they are constantly raising by means of their over-wrought attention and who subsequently retire to Europe wealthy and contented, leaving the music critic here prepared to repeat his work for the next operatic candidate who appears here. They are doing it today as they did it when I first opened

up in this line of newspaper work, thirty-two odd years ago; they have been doing it consistently for all these years, graduating one singer after the other, until he or she had sufficient to retire to Europe, whence they would send them nice Christmas and New Year cards in remembrance of their kindness. This has been a source of endless amazement to me. You will find this season in our daily papers, columns devoted to the music critics' favorites, discussing them in roles which they have described without limit during past seasons, and their energy to push and advance the standing and income of these opera singers will continue with the same ceaseless energy until the next favorite arrives and the next will be made as important as those of the past, and they all retire with wealth, while the music critic, grown gray in the effort to immortalize and enrich these people, occupies his same small apartment, works for the same small income and dotes on the same little attentions—just as he did it thirty-two odd years ago.

Is that the object of life either as a music critic or a writer or a journalist or a man? Take any of these phases; is that kind of treatment of any career a sane view of the object of existence? A man can be honest and yet not be poor or dependent. It does not follow that because one man in a pursuit has remained poor and another in the same pursuit has become rich that the poor one was honest and the rich one honest, too. Both may have been dishonest and both honest—either way; but poverty or lack of wealth is no evidence of honesty. Sometimes wealth is the direct result of honesty; sometimes poverty is the direct proof of dishonesty. I claim that these critics are dishonest in a direction disclosing the greatest criminal dishonesty—to use a hyperbole—for they have been dishonest to themselves and to their families; that has been my claim for years.

Had I the pen of a Rellstab combined with that of a Hanslick I never would devote it to the glorification of an artist beyond my own capacity of self-preservation; never. I would recognize the fact right before me in historical example and personal empirical experience, that if I do not advance with the subject there would be no possibility of giving parallel value to my critical statements, and such is true. We see right here that the artistic value of all these heroes of the music critics rose, in each case, far beyond any parallel advance of music criticism as a literary, hence practical value. The critics in their old days are doing exactly the same things they did in their youth, while the subjects of their apotheoses have become the representatives in art of personal wealth and position. When this is not so it is due to the squandering of the acquired fortunes; otherwise it stands, and even then it does. The cases of Caruso, Farrar and a few more are living evidence of the continuation of a campaign of personal adoration that will constitute a repetition of past performances with the same results.

The Common Sense.

And here is a peculiar pointed fact that comes as an interlude. Should the opera companies decide not to advertise in the daily papers, not give free seats to the music critics and to the proprietors or managers of the papers, the whole scheme would go to pieces, for there would be no criticism publicity. The business offices of the papers would refuse to entertain the absorption of the valuable space of the papers for such a business purpose, because that is all it is in the residuum. The music critics are devoting their time, space, brains, energy and accomplishment to the pecuniary advancement of people already much larger salaried than the music critics can possibly be under the conditions they have created and maintain. It is for this reason that the business offices of the daily papers look askance at these critics, and if the proprietors and managers of the daily press were not admitted at

the opera houses without paying, the music critics would soon find that their course would be changed by the business office.

Men who make of themselves such valuable adjuncts of the careers of singers at our opera houses should be made to realize that the career of music critic should be properly sustained, and they should insist that their own papers must be recognized to such a degree as to enable them to make the music critic a more important factor on it than the baseball or football or prize fight reporter. The latter become valuable adjuncts to the daily press because they work for the paper and not for a pitcher or halfback or champion. In other words, they work for the abstract proposition; the music critic works for the concrete—for the individual. In the 410th performance of "Carmen" or of "Traviata" they will devote as much attention to an analysis of their favorite's voice as they did in the preceding 409 or as the leading editorial does to the policy of the President on a given question. Hence they are not indispensable, because their work represents no value to the paper as a paper; it is only the free admission the higher powers of the paper secure through the critic or his place that enables them to enrich others at their own expense. Critics are men of higher literary accomplishment than the average reporter, yet the latter "arrives" on his paper and finally gets the valuable positions, while the music critic plods on for his favorite opera artist and his wife wears aquamarines while the favorite wears pearls. That constitutes the crime against himself and his family—the crime. There will be no cure of this until the families finally enter their firm protests against such a silly attitude, against such a serious joke.

The Same Here.

The last paragraph of Sir Frederick Cowen's address is of interest also and needs reproduction:

Taking it all round, I think we may certainly say that musical criticism in this country is in a far healthier state than anywhere else. Our press cannot be accused of being corrupt, as it is in other places I could mention. No one comes to you with three different notices, bad, fairly good, and very good, and offers you either of the two latter at a proportionate fee, and if you refuse both of these he inserts the bad one gratis, for nothing. Our musical press has a better sense of the dignity of its position. It is, for the most part, honest in its endeavors to discern the good from the bad, and to lead the public to what at least it considers the truth and it is kindly disposed toward anything which, according to its lights, shows genuine worth. Criticism is an accepted and recognized institution all over the world, and this being so, we should be glad that with us, at least, it so largely fulfills its duties with integrity and honesty of purpose.

I assume that Sir Frederick Cowen includes our music critics in the above mentioned category. There is no barter in criticism here. The one error our critics are guilty of is their identification with musical institutions they are supposed to criticize, and this paper has advised them repeatedly to abandon such associations because of the injury it inflicts upon all music criticism.

Had the music critics, instead of devoting their time and newspaper space to this adulation of individual singers, given the same to the encouragement of music in America by Americans, we would today be enjoying a situation that would be giving them such valuable duties to perform as critics, as to force them and their names before the general public as men of national importance. They would have risen above their occupations and their names would have given value to the papers they would be writing for, because their subject—a great question of art and artistic development of a nation—would have penetrated into the very marrow of the nation. They would have been the heroes, and the reward would have gone with such work; they

would have advanced the position of music critic all along the line and the position of a music critic would not be what it now is, as generally supposed, namely, a press agent. The devotion to individual opera singers, as exhibited for over thirty years past, by the music critics, nearly all of them, has made them press agents, and it is about time for them to find press agents in their own behalf and for the benefit of their families instead of wasting their precious material for others.

BLUMENBERG.

WHAT OPERA SHOULD BE.

Of all musical instruments the human voice has the greatest authority in commanding the attention of the hearer. And the hearer, finding his attention arrested sooner by the voice than by any other instrument, is ready to accept the statement so often made, that the voice is the most beautiful instrument, and that other instruments are beautiful only in so far as they imitate the human voice.

We shall avoid the blunder of those uneducated logicians who wrangle over the meaning of sentences without having first clearly defined the meaning of the words which form the sentences. But as space forbids us to explain at length what we mean by the word "beautiful," we must be content with an illustration borrowed from another art. For instance, to us it seems that the human voice is to other instruments much the same as the visitor at an art gallery is to the idealized beings that live motionless on the enchanted canvas or stand before us disembodied in the pallor of Parian marble. Rarely can we find a woman as beautiful as the rosy Venus that rises with her dolphins from the foam of the sea. And few of us men could pose beside the majesty and nobility of the Vatican Apollo without causing all Olympus to "shake with inextinguishable laughter."

Likewise, while there are few human voices as perfect and as beautiful as the finest cellos, violins, horns, yet the human voice, of no matter how poor a quality, has the spark of life in it, the human touch, that goes directly to the ear of the listener and bids him attend. This being the case, it follows that when a composer puts a human voice into his composition, he is introducing a tone quality that will absorb fully ninety per cent. of the attention of the average audience. And the average audience not only gives almost all of its attention to the voice, but resents any undue prominence of the accompanying instruments that would take the attention away from the voice.

Now it is possible that the whole crux of the opera question lies here. For though composers find the limited compass, lack of power, and uncertain technical agility of the voice very irksome, yet the great public does not relish the powerful emotional climaxes of orchestral sonority unless these climaxes are much subordinated to the voices. And it is but logical to find fault with a composer who writes symphonic music for the stage and adds declamatory voice parts which take the attention of the audience away from the orchestra, notwithstanding the fact that the orchestral part is so rich and imposing that the voice parts are all but obliterated. Of course, it is practically impossible for a modern composer to forget the glories of the modern symphony orchestra when he writes operas. It is the brilliancy and volume of the modern orchestra that have caused the decay of the art of singing, and driven composers to that declamatory style, that ejaculatory elocution, that heroic grandiloquence, that aristocratic shouting which are the antithesis of singing, properly so called, and which could not be endured if the splendors of the orchestra did not to a certain extent cover the unnatural vocal effects.

Let us leave modern opera for a moment and turn back in imagination to the year 1600, when Shakespeare's "As You Like It" was new. If we could stroll with Jaques in the forest of Arden and

hear Amiens sing "Under the Greenwood Tree," what sarcasm and scorn would not the melancholy moralist have vented if we foretold him of an age three hundred years later when theatrical entertainments had become so strangely altered that instead of a song being introduced in a play as a pleasing diversion the songs had succeeded in becoming of more importance than the play, and the accompaniments had become of more importance than the songs!

Such is the history of opera in a nutshell. During these three centuries opera has passed through various phases of style and form. At one period the end and aim of operatic composers was to give the singers of florid passages plenty of opportunity of showing how nearly they could rival a flutist. That kind of opera is dead, because it was false. At one time the spectacular was all the rage. Freschi's "Berenice," which was produced in 1680, required sixty-two horses, two lions, and two elephants on the stage, in addition to the 400 human beings! Thank heaven, that menagerie period is over!

At one time the ballet was an indispensable, if not the most important, feature of the Paris operatic performances. That, too, has gone. Sometimes the play is considered the all-important part, at another period the music alone is considered of paramount importance.

Today it is not to be denied that experiments in harmony and orchestration occupy far too much of the composer's attention. But sooner or later composers must awake to the fact that success in operatic work depends not on leitmotive, not on orchestration, not on declamatory recitative, or dramatic truth, or the play, or fine acting, but on the honest, uninterrupted singing of good music, which depends for its effect on the voices and not on the orchestra.

There is nothing in the world we understand better than the technical construction of an opera. We do not write as journalists who have "got up" the subject in order to write about it. We know that composers will understand us when we say that a successful opera must consist of a collection of movements, each one of which is composed by genuine inspiration, as good songs are composed. And the spontaneously created part of this music must be the vocal melody. It is fatal to write an instrumental composition and then make up a vocal part consisting of notes that fit the harmonies of music already written. That was not the way Schubert wrote "Der Wanderer," and Schumann "Widmung." Nor were Gounod's "Faust," Bizet's "Carmen," Verdi's "Falstaff," Rossini's "William Tell," Weber's "Der Freischütz" written in that way. We have mentioned at random a few great operas. But it is a fact that only those operas have held their place in the world's repertory that are eminently singing operas in contradistinction to declamatory operas.

The composer who follows Bellini rather than Wagner is more likely to make an enduring name as an operatic composer. Wagner's musical genius was so great that the music drama could not kill him. But the music drama will not help the average composer, who is a very long way from being a Wagner!

Bellini is a better model, because he made fine singing the basis of his work. And fine singing should be the basis of all works that are written for voices, because whenever the human voice is heard the attention of the hearer is taken by it, and resents the intrusion of the accompaniment if it detracts from the attention given to the singer.

John Towers, in his "Dictionary of Opera," gives a list of over 28,000 operas. When we contemplate this appalling catalog of departed operas, we feel much like Byron did, when among the ruins of ancient Greece he exclaimed:

Earth! render back from out thy breast
A remnant of our Spartan dead!

Of the three hundred grant but three
To make a new Thermopylae!

We ask for less than that. We shall be surprised if there are twenty-eight operas of these 28,000 that are in the repertory of the world's opera houses today! Surely there must be some reason for this woeful disproportion between the number of operas written and the number kept. We feel convinced that the composer who makes singing the chief object of his opera, keeping his accompaniment of modern harmony strictly subservient to the voice, and who employs the modern orchestra with judicious restraint, and who composes good music to a book that is not unsuitable for music is far more likely to succeed than the composer who bothers himself with leitmotives, gigantic orchestras, whole tone scales, dramatic fitness, and all the other side issues that have nothing to do with singing. The old operas of Bellini, Donizetti, Rossini will always fill the theater whenever there is a great singer who can sing them.

Then why not graft a few modern improvements on the old style of opera where the singer rules, rather than aim to construct vocally accompanied symphonic poems in which the chief interest centers in the conductor?

Opera has a good reason for existing, in that it gives pleasure to thousands. But no one can make opera a perfect art work. It is better to make the best of it as a vehicle for singing and leave the symphony to the concert hall.

MANY musicians had cause for laughter when they read the program notes provided for the last pair of concerts by the New York Philharmonic Society. These "notes" are penned by the music critic of the New York Tribune, but in spite of that, we wonder if any person was enlightened at all about the César Franck D minor symphony which was played. The "Dean's" analysis consisted of ten and a third lines, and as an example of terse English and profound musical scholarship we reproduce the essay:

The composer himself provided an analysis for this composition when it was first performed at a concert of the Paris Conservatoire on February 17, 1859, the work having been composed in the previous year. This analysis, however, is wholly technical and its reproduction would be idle without the help of illustrating musical examples. A significant feature of the work, though not a novel one by any means, is a recurrence of themes from the earlier movements in the later and the large significance of the main theme of the introduction. In the coda of the last movement there is a clustering of the principal themes of the first and second movement around the main theme of the finale.

This is indeed a very judicious method of admitting ignorance. Let us have some more. If the Philharmonic is satisfied, we are, of course. Incidentally, the D minor symphony by Franck represents one of the noblest works of art that ever issued from a human mind, and to treat it in the fashion just illustrated shows the concocter of the "explanation" to be blissfully unaware of Franck's real achievements and of his weighty role as the savior of French music, who carried on the Beethoven spirit and mixed it with the modernity to which Berlioz became a slave.

IN a recent contest, held to determine upon the most beautiful twenty-five words in the English language, we miss these: "I will resume lessons this season."

IN Albany, last week, the program at the Harmanus Bleeker Theater advertised "the semi-musical piece, 'Don't Lie to Your Wife.'" What is a "semi-musical" piece?

A CHARMING misprint in the New York Press of November 19, made De Pachmann play Schumann's "Profit Bird" at the Carnegie Hall recital last Saturday.

HISTORICALLY considered, Liszt was—help! help!

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

PRESS AGENCY.

It is a matter for extreme wonder in these days of utilitarian common sense and business insight, that the daily papers of New York should still be willing to devote columns and columns, not to say pages and pages, of their valuable space to the exploiting of foolish deeds and thoughts ascribed—often wrongfully—to the male and female singers at the Metropolitan Opera House. Of course, everybody who is at all conversant with inside musical conditions understands that much of the rubbish printed by the daily papers about the artists aforementioned does not emanate from those persons, but from men employed by them at a salary, officially known as "press agents," who for a consideration invent such tales and receive pay according to the degree of incredibility, sensationalism and silliness with which they find it possible to invest them. THE MUSICAL COURIER often has called attention to this aspect of opera in New York and has pointed out also that the daily papers injure not only themselves, but also the singers, with such inartistic and utterly undignified methods of advertising. It is advertising, of course, even though the artists pay the press agents for it, instead of buying space in the daily newspapers.

An old axiom has it that anything which costs nothing is worth exactly what it costs, and as the newspapers do not receive money for that kind of advertising, it is worth nothing intrinsically to the newspapers or to the artists. The papers which print the stuff demean themselves and insult the intelligence of their readers. All such papers lack real journalistic standing and are regarded by dignified persons as almost beneath criticism—which also means almost beneath reading. Papers that refrain from the exploitation of sensational personalities stand out in the same degree as being worthy examples of the higher form of journalism, like the New York Evening Post, for instance, which refuses to use so-called press stories and refrains from giving its readers any details regarding the size of the prima donna's corset, the cost of the tenor's laundry bill, the kind of food given to the contralto's pet poodle, and the manner in which the basso and his wife prepare their frugal supper of spaghetti steamed over the hotel radiator, in order to save the expense of a visit to the restaurant or to the hotel dining room.

It is discouraging to think that such things exist after all these years of effort on the part of reputable music lovers to remedy these conditions. Musical progress does not lie along those lines—in fact, the system denotes retrogression, and far from being better now, those aspects of journalism seem to be worse at present than ever before.

It seems surprising that singers themselves do not see the absurdity of such Barnumizing and object to it, for the very competition that exists among them to appear in print in that ridiculous light, kills even the slight advantage that might be gained from becoming notorious.

KING GEORGE TO ORCHESTRA.

Before his departure to India to be crowned as Emperor of India, King George V had the following communication addressed to the managing director of the London Symphony Orchestra in ref-

erence to the coming tour of the orchestra in America under Arthur Nikisch:

PRIVY PURSE OFFICE,
BUCKINGHAM PALACE, November 9, 1911.

Sir—In reply to your letter of the 2d inst. I am commanded by the King to say that His Majesty is graciously pleased to grant his patronage to the London Symphony Orchestra on the occasion of their visiting the United States of America and Canada next April.

The King hopes that the orchestra will have a successful tour.

I am, sir, your obedient servant,

WILLIAM CARRINGTON.

Thomas R. Bushy, Managing Director and Secretary
London Symphony Orchestra.

Potter-Frisell Pupils Win Praise.

Following are several extracts from European papers pertaining to the appearances of pupils of Mrs. Potter-Frisell, the well known Dresden teacher, who has represented the Leschetizky method for so many years with such excellent results:

Last season was a particularly successful one for Mrs. Potter-Frisell, many of her pupils having made a number of important and successful appearances in public.

In the piano solos we had the opportunity of becoming acquainted with the thorough and artistic training which the well known Dresden teacher Mrs. Potter-Frisell is giving her pupils. The first



MRS. POTTER-FRISSELL.

numbers were "Weltvergessenheit" and the first movement of the "Sonata quasi Fantasia," both by F. Draeske. This in itself will show that Mrs. Potter-Frisell's pupils have to tackle serious work; work which requires not only mechanical skill but artistic understanding and interpretation, and it was gratifying to see how Daphne Sterrett threw herself into the accomplishment of this task. Her tone was powerful and the phrasing, though often difficult and complicated, was well mastered for one so young as Miss Sterrett and she promises well for her future growth.

The second number, "Carneval Mignon," F. Schütt, was played by an older and still more advanced pupil, Miss Bierry-Jones. Here again we found the same vigor of attack, musical feeling and an intelligent grasp of the task undertaken, with something more than a mere correct technical mastery of the difficulties and we can congratulate Mrs. Potter-Frisell on the satisfactory way in which her pupils acquitted themselves on this occasion.

Anna Robertson, who studied last year with Mrs. Potter-Frisell in Dresden, to whom she had been strongly recommended, has had great success in a recital which she gave not long since in Staunton, Va. The Staunton Dispatch writes: "The brilliant program was opened with Beethoven's concerto in C minor, played by Miss Robertson, who showed herself at once to be an excellent pianist. Her playing charmed her audience from the first few notes, for even in that time her sweet pathetic touch was noticed, and later the more appealing characteristics of power and genius was shown so that every one felt regret when her numbers were brought to a close. Her selections from Liszt were simply superb." Miss Robertson, as was noticed last year, secured a fine position in one of the leading schools of the South, where she has large and important teaching duties. After studying in the Cincinnati conservatory for some time and later with some other prominent teachers of piano in America, she was recommended to Mrs. Potter-Frisell for the study of Leschetizky's celebrated school. Miss Robertson writes her teacher in strong terms of praise, thanks and appreciation.

Madame Dezo-Nemes, concert pianist, wife of the celebrated Hungarian violinist (now deceased), who spent last winter in Dresden, playing at the English Embassy in one of their large receptions, and who was also under the protection of Frau General von Funcke, and enjoying while here to some extent the patronage of the Saxon court, took lessons of Mrs. Potter-Frisell in order to acquire the principles of the Leschetizky method, in which she was greatly interested. Madame Nemes has now joined her English friends in London, where she formerly was invited to play at the English court. She writes Mrs. Potter-Frisell enthusiastically of her new musical field in London and also of her great gratitude and appreciation of the work which Mrs. Potter-Frisell represents. Madame Nemes, as is well known, was once a pupil of Rubinstein and later of Moszkowsky.

After the usual Friday afternoon litany service at the rectory of the American Church, Mrs. Potter-Frisell gave a most interesting and instructive talk on the early development of sacred music in the time of Palestrina and his contemporaries. Mrs. Frisell has for many years been a most successful teacher of the Leschetizky

method in Dresden and a recognized authority on the subject of music. As a lecturer Mrs. Frisell's graceful and pleasing manner won the praise of a most appreciative audience.—Dresden Guide and Continental Times.

The Dresden Ladies' Club arranged a performance Saturday last (March 21), in their refined and agreeable apartments, on Johann Georgen Allee 13, which bore a highly distinguished character, not only through the attendance of Dresden's best circles, but also through the choice of the compositions and art of delivery. Miss Bierry-Jones showed much delicate shading and charming characterization, in the grateful and pleasing "Carneval Mignon" of Ed. Schütt; she is evidently a pianist of decided talent.—Dresdner Nachrichten.

In the parlors of the Hotel New York, Mrs. Potter-Frisell, the piano pedagogue actively engaged here, gave a pupils' recital, which was attended by a large number of artists and musicians. The performances gave evidence of the artistic seriousness and the good success with which Mrs. Frisell has conducted the instruction of her pupils. Herr Victor Porth, and a pupil of the Dresden teacher of singing, Prof. Rich. Mäder (Miss Genny) added to the program by a number of songs.—Dresdner Nachrichten.

A musical performance took place at the Ladies' Club under the excellent management of Fräulein Wieck. A very gifted young pianist whom we have heard before, Miss Bierry-Jones, took part, giving an excellent rendition of "Carneval Mignon," op. 48, by Ed. Schütt. Her playing fascinates by reason of the "personal note"; she interprets with the greatest elegance and charm and possesses an enviable repose, in her appearance and performance, which, however, is shared by a genuinely artistic modesty which wins for her in an unusual degree. As we were informed, Daphne Sterrett, a second pianist, found great applause.—Lokal-Anzeiger.

Miss Jones rendered the pretty things of Schütt faultlessly.—Dresdner Neuste Nachrichten.

At the last "At-Home" of Geheimrat Draeske and wife, Daphne Sterrett, pupil of Mrs. Potter-Frisell, played the "Sonata quasi Fantasia" and the "Weltvergessenheit" of Draeske, before a large company of musicians and critics, who pronounced here a marked talent ("hochbegabt"). Her performance produced a deep and profound effect and the picture of this young American girl, playing before so many older well known musicians was an impressive one. Said the great composer, "I am altogether satisfied, and have nothing to correct." Miss Sterrett's large, noble and plastic tone, and the grandeur and depth of her conception were especially noticed and commended.—Berlin Continental Times.

On Wednesday, June 7, 1911, Mrs. Potter-Frisell gave a very successful soirée musicale at the Dresden Frauen Club. In the very delightful rooms, we already had a foretaste of what Mrs. Potter-Frisell's pupils were able to achieve, and it was therefore not quite such a matter for surprise that in the very ambitious program of Wednesday her pupils should again have acquitted themselves in a most creditable manner.

We can therefore again congratulate Mrs. Potter-Frisell most heartily on the success of the evening, and that she is fortunate in having such talented pupils, who can appreciate and profit much in musical Dresden. These young ladies owe much to the training influence of a master hand. In the excellent rendering of Rachmaninoff's "Tableaux" for two pianos the Misses Glade showed considerable control of their instruments and their sympathetic playing was delightful to listen to, for they entered most readily into the various moods of a composer such as Rachmaninoff, showing us the results of really earnest, successful study. The solos of both Ethel and Alice Glade gave proofs of great talent and artistic understanding. Much the same can be said of Avis Burhard, who delighted the audience with two movements of Grieg's concerto in A minor in which Mrs. Potter-Frisell took the orchestral part.—Musical Courier.

George Henschel's Tour of Holland.

George Henschel, the lieder singer, is making a tour of Holland this month, and he is being received with great enthusiasm. The Henschel recitals are musical events, and the great lieder interpreter plays his own accompaniments with the skill of a master. The tour was opened in Amsterdam on November 13. The next day he played at Rotterdam, and the remaining dates are:

November 16—Leuwarden.
November 17—Groningen.
November 19—Hague (matinee).
November 20—Haarlem.
November 21—Deventer.
November 23—Utrecht.
November 24—Hilversum.
November 26—Amsterdam (matinee).
November 27—Arnhem.

Mr. Henschel has conducted six concerts in London on invitation of Sir Henry Wood and he gave a recital at Bechstein Hall, in the British metropolis, which attracted a sold out house. The success of the first recital was overwhelming, and on request of those unable to secure tickets Mr. Henschel gave a second recital in the same hall before another capacity house.

Harold Bauer's Appearances in New York.

Harold Bauer, the pianist, will be the soloist with the New York Philharmonic at Carnegie Hall, November 30 and December 1, and at the Brooklyn Academy of Music December 3. He gives his first New York recital at Carnegie Hall, Tuesday afternoon, December 12.

Margaret Huston's Recital.

Margaret Huston, the London soprano, will give a song recital at the Belasco Theater, New York, on Monday, December 4, at 3 o'clock, under the management of Haenel & Jones.

HIPPODROME SUNDAY CONCERT.

Eight concerts were given in Greater New York Sunday of this week. The one at the Hippodrome, under the joint management of R. E. Johnston and Lee Shubert, attracted a large and demonstrative public. Albert Spalding and Alice Nielsen had been advertised as the "stars" of the occasion, but because of sudden illness Mr. Spalding was unable to appear, much to the regret of many musicians who had turned out to hear him. But Miss Nielsen gave extra numbers to make up for the time which would have been allotted to the gifted American violinist. There were three other excellent solo artists—Rosa Olitzka, contralto; Paulo Moreno, tenor, and Oscar Seagle, baritone. These singers, together with the Russian Symphony Orchestra, united in the following program, and in addition there were nearly a half score of encores:

Overture, William Tell	Rossini
Orchestra.	
Aria, Ah mon fils, from Le Prophète	Meyerbeer
Madame Olitzka with orchestra.	
Prologue from II Pagliacci	Leoncavallo
Mr. Seagle with orchestra.	
II Bacio	Arditi
Miss Nielsen with orchestra.	
Morning Hymn	Henschel
Fedora	Giordano
Mattinata	Leoncavallo
Mr. Moreno with piano accompaniment.	
Duet from Le Nozze di Figaro	Mozart
Miss Nielsen and Madame Olitzka with orchestra.	
Two Caucasian Sketches—	
In the Aul (Mountain Village)	Ippolito-Ivanow
March Sadar	Ippolito-Ivanow
Orchestra.	
Dance of the Hours from La Gioconda	Ponchielli
Orchestra.	
Duet from Don Giovanni (La ci darem)	Mozart
Miss Nielsen and Mr. Seagle with orchestra.	
Loreley	Liszt
The Cry of Rachel	Salter
Der Lenz	Hildach
Madame Olitzka, with piano accompaniment.	
Quartet from Rigoletto	Verdi
Miss Nielsen, soprano; Madame Olitzka, contralto; Mr. Moreno, tenor, Mr. Seagle, baritone.	
With orchestra.	

The music was planned to meet the tastes of a Sunday night audience in New York, for almost every number was familiar. Madame Olitzka sang the Meyerbeer aria with moving fervor and a voice that was rich and dramatic. She was enthusiastically recalled, and as her first encore sang the "Habanaise" from "Carmen," and this delighted even more, and she was again called back to the footlights.

Mr. Seagle's finished singing and his well schooled voice appealed at once to the most critical. His art seemed almost too refined for the prologue from "Pagliacci"; nevertheless, he sang it like a true artist, and was called back to give the encore demanded of him. For this he sang an aria from "Tosca" (Puccini).

When Alice Nielsen appeared she received the welcome due an old friend. The prima donna wore an artistic gown, and every lady in the house marveled because she wore not a single jewel or ornament, and her shapely arms and hands were ungloved. The soprano sang the Ardit waltz with charm and beauty of voice and well nigh irreproachable art, which later in the concert was put to a more worthy purpose in the Mozart duets. Two encores had to be given before Miss Nielsen was allowed to retire, and she sang for these "extras" "The Suwanee River" and "Counin' Thro' the Rye," both of which aroused a whirlwind of applause.

Mr. Moreno possesses a suave, agreeable tenor and his singing was notable for taste and sincerity. As a linguist, too, Mr. Moreno was effective, for his enunciation of German and Italian was admirable, and later, when he sang for his encore, in English, "The Sweetest Flower That Blows," by Rogers, he showed himself still more entitled to commendation.

The singing of the "Letter Duet" from "The Marriage of Figaro," sung by Miss Nielsen and Madame Olitzka, had to be repeated, and this hearty reception was merited, for the lovely number was beautifully sung. The other Mozart duet (from "Don Giovanni"), which came after the intermission, disclosed the art of Miss Nielsen and Mr. Seagle at its best. It is doubtful if ever the immortal "La ci darem" was better sung in New York; the singers had to repeat a part of the duet. Madame Olitzka's group of songs added variety to the program and afforded other opportunities for judging pure enunciation of German and English. Although every vocal number had been encored, the contralto was obliged to sing another song after Hildach's joyous song of spring, and for this Madame Olitzka gave "If No One Ever Marries Me," by Liza Lehmann.

The quartet from "Rigoletto" provided a brilliant close to a lengthy but very interesting evening. Late as it was (for a concert) the quartet of singers received an ovation which nearly the entire house remained to witness.

Kubelik Gets Ovation in Winnipeg.

WINNIPEG, Manitoba, November 16, 1911.

Jan Kubelik at his recital here tonight drew an audience of two thousand, with hundreds turned away for

lack of room. Mr. Kubelik has been petitioned to give a matinee recital in Winnipeg tomorrow, but he was obliged to refuse because of the heavy snowstorm, which might delay him in reaching Regina, where his next concert takes place.

During his stay in Winnipeg Mr. Kubelik was entertained royally. Mrs. Cameron gave a large tea in his honor at Government House and today he was the guest of honor at a large sleighing party in the mountains. The audience assembled for the Kubelik concert was one of the largest witnessed in this city. The receipts were \$3,600.

Kubelik will give recitals in all the larger cities of the Northwest. The houses for Regina and Edmonton (the most northerly city in Canada) are already sold out. If the snow does not prevent it the violinist will give in extra concert in each city.

H. E. POTTER.

FRIEDHEIM PLAYS LISZT.

Arthur Friedheim, the famous pianist and pupil of Liszt, made his New York reappearance last Saturday evening, November 18, and Sunday afternoon, November 19, at Carnegie Hall, in the concerts of the Russian Symphony Orchestra, and through his magnificent playing established the fact that his long absence in Europe and his many sided activities as composer and conductor have not in the slightest degree diminished his powers on the keyboard and his mastery of the pianistic art.

Friedheim chose for the medium of his debut the E flat concerto, by Liszt, and the manner in which he played it evoked memories of the stirring performances of the same concerto he accomplished many years ago, under the direction of the leaders then prominent in New York, including one memorable achievement at the Lenox Lyceum, on a Sunday evening, an event which New York pianists with long memories have not yet forgotten.

As on the occasion just mentioned, Friedheim's playing of the Liszt concerto last Saturday and Sunday was a veritable work of art. His technical prowess revealed itself in the brilliant attack, magnificent sweep of chord and octave playing, scintillating finger work, untiring wrists and the general bravura and impetus of the whole performance. The Friedheim tone is big and noble, with intervening softer moments that appeal when the nature of the composition requires emotional exposition. His sense of climax is stupendous, and he makes his dynamic contrasts range from the most fluttering of pianissimos to roars of sound truly titanic in volume. It is playing filled with the fire of ripe manhood, and the keen, analytical brain, which directs everything that Friedheim does, made the playing of the Liszt concerto more than a mere technical tour de force. It had purpose, direction, soul and musical meaning. Friedheim not only sat at the feet of the master for many years, and got to know him better, perhaps, than any of the rest of his pupils, but he was also alive to the historical significance attaching to Liszt and made a thorough study at that time of the famous figures who had surrounded him in the earlier periods of his career, and learned from the great man himself at first hand the details of his development and of his relations with the great romantic period and its personages during Liszt's youth and middle age. This knowledge has stood Friedheim in good stead, for he evidently retains all his youthful enthusiasm for Liszt and his compositions, and his exuberance of spirits and earnestness of purpose show in his performances of that composer's works.

The orchestral accompaniment by the Russian Symphony Orchestra was very good. Friedheim's irresistible personality governed the leader and his men and carried them along with him in a rush, which probably surprised them as much as it astonished some of the hearers who were accustomed to the former slipshod work of that organization. The opening of the concerto, the glittering scherzo, and the resounding finale, were especial factors in arousing the deafening applause of the audience, and at the conclusion of the work the plaudits and cheers represented a volume of sound which would have been flattering even to the ears of a spoiled Paderewski. Fresh from his triumphs at Buda Pesth, where Friedheim also played the E flat concerto, his New York reception came in the nature of a fitting aftermath, for the Hungarians, too, had enthused over his art, and the critics of Buda Pesth declared him to be in many respects the ideal interpreter of Liszt.

The orchestra gave familiar performances of the "Symphony Pathétique," the andante cantabile from the "Floriot" string quartet, the "Nutcracker" suite, and the overture, "1812," all by Tchaikowsky.

On the whole, there was an improvement in the playing of the Russian Symphony Orchestra over the performances of previous seasons, and this was a very welcome feature of the concert.

Friedheim will be heard in recital very shortly in New York, and if reports are correct that have reached this city of the tremendous things he has been achieving as a result of arduous application at the practice keyboard, local lovers of piano playing should make it a point not to contract any other engagements for the afternoon or evening when the Friedheim solo appearance takes place. He is truly one of the significant figures in the piano world today.

Talented Lambert Pupils.

Baryl Rubinstein, a youthful pianist (twelve years old), has studied for some time with Alexander Lambert, of New York, and possesses a most remarkable pianistic talent. Although Mr. Lambert is opposed to the public appearance of juvenile artists—he will make an exception in the case of Baryl Rubinstein and will allow him to appear a few times this winter at some orchestral concerts and private musicales. Mr. Lambert is sure that the boy will make a big success wherever he appears.

Songs Alda Will Sing in Recital.

Frances Alda, at her recital in Carnegie Hall, Tuesday afternoon, December 5, will sing songs by Beethoven, Schumann, Brahms, Wolf, a group of French songs, and songs by composers living in America—viz., Frank La Forge, Alberto Randegger and Louis Victor Saar.

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METROPOLITAN OPERA HOUSE.

"Königskinder," November 15.

Humperdinck's "Königskinder," one of the novelties of last season which attained to genuine artistic and financial success, was brought forward Wednesday evening at the Metropolitan Opera House as the second subscription performance of the new season. There were a few changes in the cast. Rita Fornia sang the role of the inn keeper's daughter and there was a new "child" in the person of Cleo Gascoigne. Otherwise the same singers appeared in the parts which they created last year. The cast follows:

The King's Son	Hermann Jadlowker
The Goose Maid	Geraldine Farrar
The Fiddler	Otto Goritz
The Witch	Florence Wickham
The Woodcutter	Adamo Didur
The Broom Maker	Albert Reiss
A Child	Cleo Gascoigne
The Senior Councillor	Marcel Reiner
The Inn Keeper	Antonio Pini-Corsi
The Inn Keeper's Daughter	Rita Fornia
The Tailor	Julius Bayer
The Stable Maid	Marie Mattfeld
Conductor	Alfred Hertz.

Miss Farrar seemed to be in a nervous condition, and did not do justice to herself, which is probably due to some strain on account of the illness of her mother, and due consideration must be given to her for that reason. The music gains in poetic charm and melodic euphony after repeated hearings. The production is beautiful beyond criticism and for this much praise is due Signor Gatti-Casazza, whose discrimination and judgment in such matters are universally recognized. The undignified contortions of Mr. Hertz, the conductor, were, as usual, an unpleasant feature of the performance. The singers, one and all, merited only words of praise.

"The Girl of the Golden West," November 16.

The first performance of "The Girl of the Golden West" for this season was in all the essentials the same as the last performance of the Puccini opera in the previous year. As a matter of record the cast is appended:

Minnie	Emmy Destinn
Dick Johnson, Ranmerre the Road Agent	Enrico Caruso
Jack Rance, Gambler and Sheriff	Pasquale Amato
Nick, Bartender at the "Polka"	Albert Reiss
Ashby, Wells Fargo Agent	Adamo Didur
Sonora	Dinh Gilly
Tris	Angelo Bada
Sid	Giulio Rossi
Bello	Vincenzo Reschigian
Harry	Pietro Audisio
Joe	Lambert Murphy
Happy	Antonio Pini-Corsi
Larkena	Bernard Bégué
Billy, an Indian	Georges Bourgeois
Wowlie, his Squaw	Marie Mattfeld
Jack Wallace, a Minstrel	Andrea de Segurola
Jose Castro, with Ranmerre's Band	Eduardo Missiano
The Post Rider	Lamberto Bellini
Men of the Camp and Boys of the Ridge	
Conductor	Arturo Toscanini.

Caruso was in good voice and the great tenor went through his part as Johnson, the road agent, as if he enjoyed it. Amato's Jack Rance is, dramatically speaking, one of the striking characters in this Wild West drama and the distinguished baritone, disguised as the sheriff and gambler, once more aroused comment concerning his marvelous versatility as actor and singer. Special mention should be made of the debut of Lambert Murphy, a young American tenor, who appeared as one of the miners. It was a small part, but it was well done and Mr. Murphy, now a member of the Metropolitan Opera Company, will be heard in other parts during the season. The remainder of the cast was in all respects competent, and with Toscanini directing, everything went as it should. There was some enthusiasm, but the demonstrations did not equal the public appreciation shown on Monday night when the season was ushered in with "Aida."

"Tristan and Isolde," November 17.

New York hears so much orchestral music these days that it would be strange indeed if the masses as well as the "classes" did not begin to show profound interest and love for this form of art. Invariably, when the larger works of Wagner are announced at the Metropolitan Opera House, hundreds, if not thousands, who are sincere in their love of music, think almost as much of the orchestra as of what the singers may do. Some of this spirit was plainly evidenced Friday evening of last week, when "Tristan and Isolde" drew one of the largest houses ever witnessed at the élite temple of opera on Broadway at Thirty-ninth and Forty-fifth streets. The many standees was proof that the enthusiasts were as eager to hear Wag-

ner's superb score under Toscanini's direction as either of the principals in the love tragedy. These same principals, Madame Fremstad and Carl Burrian, appeared last winter in the same parts several times, but this pair by no means constituted all that was of moment in the performance. The complete cast was:

Tristan	Carl Burrian
König Marke	Herbert Witherspoon
Isolde	Olive Fremstad
Kurwenal	Hermann Weil
	(His first appearance here.)

Melot	William Hinshaw
Brangäne	Margarete Matzenauer
Ein Hirt	Albert Reiss
Der Steuermann	Julius Bayer
Stimme des Seemanns	Lambert Murphy

Toscanini's conducting of "Tristan and Isolde" has stirred the town and he never seemed more eloquent than last Friday. The cast and members of the orchestra were inspired by the magnetism of the Italian director. All that he did was on a superb scale. Madame Fremstad's Isolde was histrionically and vocally an achievement. Seldom has the Irish princess been so beautifully impersonated at the Metropolitan. The vocalization of this soprano improves each year. This year she comes back to her place in the company with her voice in excellent condition. Her high notes were brilliant and in the softer passages the voice was unusually true and sweet, but it was by her singing, the manner in which the prima donna colored her tones, that she evoked delight. It was in all respects a finished performance and one which must add quickly to Madame Fremstad's prestige. After the first



LUDWIG THUILLE,
Composer of "Lobetanz."

act, slips were distributed in the auditorium stating that Herr Burrian was suffering from hoarseness, but in spite of it, had consented to sing the role of Tristan. The tenor seemed in rather poor condition at first, but later, particularly in the second act, he seemed to be himself and he sang well. Burrian's conception of the role is correct, although one would wish him to be a few inches taller in order that he might present a more distinguished appearance. Mr. Witherspoon was admirable as King Mark. His distinct enunciation of the German tongue should bring blushes of embarrassment to some of the German singers in the company. William Hinshaw, another American, as Melot, was sufficiently virile, and he, too, must be commended for his excellent German enunciation. A third American in the cast, Lambert Murphy, the young tenor, sang the opening greeting of the sailor with a voice pure and melodious in quality, and he sang so well that many will be eager to hear him in a role which exacts more of what Mr. Murphy is abundantly able to perform. Madame Matzenauer, as Brangäne, sustained the fine impression made at her debut last Monday night when she was heard as Amneris in "Aida." This German contralto is fortunate to have been able to sing two such roles during the first week of the season. It may be said without hesitation that she measured up fully to the demands of both. Her singing is of a kind that one does not hear every day in the Fatherland. Hermann Weil, the new baritone, seemingly suffered from nervousness, and perhaps that may account for his rather explosive style; but Herr Weil has a good voice, and he is a man with a presence. There will be other opportunities to judge him. Albert Reiss and Julius Bayer were at home in their roles. There was, of course, great enthusiasm, and after the second act the artists were recalled to the footlights many times. It was a night of great things at the Metropolitan.

"Lobetanz," November 18 (Matinee).

For the initial performance of the Ludwig Thuille's opera, "Lobetanz," the following cast appeared:

Lobetanz	Hermann Jadlowker
The Princess	Johanna Gadski
The King	William Hinshaw
First Dark Girl	Lenora Sparkes
First Fair Girl	Anna Case
The Forester	Basil Ryusdael
The Hangman	Oscar Sannen
The Judge	Herbert Witherspoon
First Prisoner	Basil Ryusdael
Second Prisoner	Julius Bayer
Third Prisoner	Paolo Ananian
Fourth Prisoner	Ludwig Bürgstaller
An Old Prisoner	Stefen Buckreus
A Youth	Lambert Murphy

As a matter of record and in the interest of the simple life we must make a record of this plot, not in order to be able to refer to it, but to illustrate the condition of the public mind as it stands before us today for the archaeologist of ten centuries or more hence to point to. Otto Julius Bierbaum—no relative of Beerjohn Tree—who wrote the libretto, is charged with having planned the case as follows:

Act I.—A garden in springtime. A number of young girls strew roses and sing like in "Parsifal." Lobetanz, a strolling nonunion musician, appears on the wall and listens. He jumps into the garden and joins the merry, merry maidens. They tell him that this is the festival of "song day." He wishes to depart with his violin, as he is poorly clad. The girls detain him and tell him of the sudden illness of the beautiful young princess; no doctor can cure her, not even Christian Science, and the king has organized a "singing day," hoping that she may be cured by hearing new songs and poems. Many poets are to compete. Promising to cover the clothes of Lobetanz with roses, the maidens beg him to stay. The king and princess approach accompanied by the orchestra and by their attendant poets bearing harps. At the king's request the princess greets the guests and the prize singing begins. A quarrel ensues between the poets, as each claims precedence, when suddenly from the arbor in which Lobetanz is concealed, a lovely violin solo is heard. The princess commands the unknown player shall sing, and his song affects her to such a degree that she becomes unconscious. (Why does this not happen more frequently?) General tumult follows. Lobetanz is accused of magic, but escapes and the princess recovers.

Act II.—In the woods. Lobetanz has grafted the old forester and gained his goodwill. He falls asleep in the linden tree in which is the princess's favorite seat, and dreams that a raven has stolen his cap. He tells the forester, who replies that the raven has flown in the direction of the electric chair. Lobetanz laughs and continues to dream. He thinks of his mother, when the princess approaches, sunk in thoughts of the unknown musician. The princess, now entirely recovered, laughs at Lobetanz's merry song, "Sit in the Saddle and Ride." They are interrupted by the king, who comes upon them with his huntsmen, and Lobetanz is arrested. When he is sentenced to die, the princess becomes ill again.

Act III.—Prisoners are lying shackled in the straw, among them two wretched women. Lobetanz, his violin slung over his shoulder, sits in deep thought. They poke fun at him for having raised his eyes to a princess. When he arises and sings the gruesome song of death, "Unwind the Clock, Friend Satan," the prisoners join in and accompany the song with pantomimes of death. An old prisoner represents "Friend Death." The cop approaches and leads Lobetanz away.

The scene changes to a hillside where a gibbet stands. The people come from all directions to attend the execution. Mr. Murphy sings. The headsman approaches and declares that Lobetanz must die for exercising his witchcraft on the princess; his blood is to release her from the magic. The bier, upon which the supposed lifeless body of the princess is lying, is brought in and Lobetanz is allowed to speak for the last time. Everyone knows she is not dead.

He asks leave to play on his violin once more, and as the first tones are heard the cheeks of the princess become flushed with life and health. The king declares that Lobetanz shall be a son-in-law to him if the princess recovers. We suspect she overhears this. As Lobetanz begins to sing the princess arises and fixes two of her eyes on the musician. He plays a dance melody, and all, including the king, the princess and the headsman, begin to two-step. The raven drops the stolen cap on the gibbet, which all declare is a sign of marriage without divorce, and the opera ends in universal rejoicing as the curtain descends, for it's time to leave.

What would have happened to Richard Wagner had "Lobetanz" been composed before he was born? It would have prevented him from using the Siegfried and his mother's episode, the dancing girls in "Parsifal," the rustic bench in the second act of "Tristan," and the associated familiarity, and the harp contest on the Wartburg, as well

as the "Meistersinger" Walter von Stoltzing song series. The question we put is anachronistic but interesting. He probably would have become a dramatist, for he would not have cared to use this material again. What would have happened to Thulie had Wagner never been born? Probably what happened to him anyway, for it could not have made much difference in that case.

Signor Gatti-Casazza staged this opera sumptuously, and the costumes, mise-en-scene—we've got to use it, none—the color and the light effects were superb. Everything going towards operatic generalship proved itself in putting on the work, and the selection of this opera breaks in upon the monotony of mental occupation; one need not think while listening to it, and that is what we want. There are no problems to be solved, and really, so far as music is concerned, from what we would naturally suppose to be our modern viewpoint, there is no use in listening. We have heard it before thousands of times, and will, we hope, hear such music again at least once in the next thousand times, for there is no chance for a shock; all the old intervals, the thirds, sixths and fourths coming along in their usual good-natured style, without once interrupting the good old rules of Buxtehude and Kirnberger and the Abt Vogeler, not mentioning McFarren and Horace Wadham Nichols.

But it is a good opera, and people will go to it because people will not suffer themselves to be in doubt, as they are when big questions are propounded, as in "Salome" and "Elektra," and when music utters a new or fresh idiom. "Salome" and "Elektra" compel us to lie awake; "Lobetanzes" put us to sleep. What greater recommendation is there for an opera? We can say nothing about the musical value of the opera, for it has none. It is a good, legitimate, conventional composition without even an orchestral surprise, and it was very handsomely put on and put up.

The singing was very commendable. Jadlowker came into his own in the role of "Lobetanz," and he measures up to it vocally better than to anything else he has done here. Madame Gadski did some of the most artistic vocalization we have heard from her; delicate and finished was her delivery. Hinshaw was excellent, and Wither-spoon with a small role made the best possible effect. The singing was a fit complement to the completeness of the performance. If this opera becomes a repertory work, it means that the philosophy of music as applied to opera is a useless disturbance here in America, and now, after this, if opera by an American does not go, American composers may as well retire and become bankers and railway presidents.

"Madama Butterfly," November 20.

The cast of "Madama Butterfly," given for the first time this season, at the Metropolitan Opera House, on Monday evening, November 20, was as follows:

Clo-Clo-San Geraldine Farrar
Suzuki Rita Fornia
Kate Pinkerton Helen Mapleson
B. F. Pinkerton Riccardo Martin
Sharpless Antonio Scotti
Goro Angelo Bada
Yamadori Pietro Audisio
Lo Zio Ronzo Bernard Begue
Yakuside Francesco Cerri
Il Commissario Imperiale Giulio Romolo
Conductor, Arturo Toscanini.

Under Toscanini's direction no better "Butterfly" production can be expected; whatever there was in the score was brought out clearly, and the poetry of it was expressed with taste and musical judgment. Riccardo Martin sang a more amply developed tenor voice than before, showing the proper line of development and the working out with success of serious problems for the tenor voice, not only in the upper register, but throughout that section in which sometimes the most serious defects are found by all tenors. Mr. Scotti also did a very fine piece of work in the secondary role of Sharpless, and Suzuki by Rita Fornia was exceptionally strong.

The peculiar feature of the situation regarding opera in this country was emphasized when we found Martin, Miss Farrar and Miss Fornia, three Americans, and Scotti, an Italian, who sings English songs very well, singing an opera in a language that might as well have been gibberish to the audience that was listening. Very few people in the main section of the Opera House understood Italian, and yet with these people to support it we could have had English opera; but here we were listening to an Italian language, on an English subject, in an English speaking country, which would not have offered a paying audience to the board of directors of the Metropolitan had they announced this opera in English. It would not have made any difference to Gatti-Casazza; he could just as well have given it in English with these people; but we Americans would have rejected it, as we reject anything that is home made in art or music. As soon as you put the protection on an article here it has no more value, artistically; we do not want it; we want the article we cannot even secure through protection; the inaccessible; the unknowable; the unutterable.

and, therefore, the distinguished thing. Think of a thousand intelligent people sitting in the lower parts of the Metropolitan Opera House listening to an Italian opera not understood! They know the plot, but the dramatic interwoven situations are lost to them, because they do not understand the language; they have no idea what it means or signifies, as each subject is approached and dissolved in the following. As the music itself is not understood by most people who go to the opera, they might as well be deaf and dumb.

Miss Farrar is showing the effects of a method, which she has been practising for some years past, in the distinct degeneracy of her vocalization. The F sharp and G are already very defective, and the moment she begins to attack the upper octave, she must use the glottis stroke, which is an evidence of defective vocalization in that region. Through this she loses control of the emission, or the absence of the control of emission produces the glottis stroke; it is either one or the other, as the case may be. It is an evidence of an attempt at rescue. Yesterday's New York Sun gives an excellent description, also, of some of her defects. There are vocal specialists in the city of New York who, at the present stage of Miss Farrar's condition, can put her into very good shape in twelve months, if not in less time. The natural inference is, with conditions like these, that a singer would at once make an effort to prevent further inroads of this pathological progress. Some of the notes already are flat and there is no opportunity at all for a bel canto, for a blending of one tone into the other so as to produce that beautiful flowing legato, which is so essential to beautiful singing. There is nothing of the kind now, and, so far as Miss Farrar is concerned, it never was developed properly; but it can all be fixed in New York—right in this city. The editor of this paper, who is the writer of this, having had a vast experience in these directions, having seen cures effected of some of the greatest singers known today on the globe, knows that this thing can be done and a vocal cataclysm averted, because Miss Farrar cannot go on like this and expect to sing properly. With defective single tones and with whole regions affected and the glottis stroke intervening, there can be no such thing as bel canto singing.

One thing Signor Gatti-Casazza should do in "Butterfly"—he ought to stop that inane act of bringing that unfortunate little baby before the footlights to exhibit the "dope," as we call it on the street, that must have been administered to prevent it from exhibiting any human characteristics. Anyway, it seems as if "Butterfly" ought to be able to produce some applause without the vicarious assistance of a baby, although even on Monday night the baby could not raise the house.

METROPOLITAN SUNDAY CONCERT.

The first Sunday evening concert of the season at the Metropolitan Opera House, New York, was given November 19, before a sold out house. This was not surprising, inasmuch as there appeared three of the world's leading artists—Olive Fremstad, Pasquale Amato and Efrem Zimbalist. Comment on the work of these seems superfluous. Every one knows how supremely great they are in their respective spheres, and it remains only to say that the audience was widely enthusiastic and that every number was vociferously applauded and encores were granted in spite of the accustomed rule against them.

Joseph Pasternack conducted in a capable manner and the orchestra played splendidly. The program follows:

Overture, Saul Bazzini
Aria, Dinorah Meyerbeer
Pasquale Amato.
Aria, Vissi d'arte, from Tosca Puccini
Olive Fremstad.
Concerto, G minor Bruch
Efrem Zimbalist.
Symphonic poem, Les Preludes Liszt
Ave Maria Bach-Gounod
Olive Fremstad.
Violin obligato, Eugene Boerner; harp obligato, Carlos Salzedo, Pasquale Amato.
Walther's Prize Song, from Die Meistersinger Wagner
Zephyr Hubay
Efrem Zimbalist.
Dance of the Hours, from La Gioconda Ponchielli

Dimitrieff and Martin for Festival.

Foster & David have booked Nina Dimitrieff, soprano, and Frederic Martin, bass, with the Concord (N. H.) Oratorio Society (Emil Mollenhauer, conductor), for the festival to be given by the society on February 14 and 15, 1912.

Fourteen Recalls for Bertram Peacock.

(By Telegraph.)

JACKSON, Mich., November 17, 1911.

Bertram Peacock, the baritone, received an ovation tonight; recalled fourteen times after singing of "Prologue." Concert was a great success.

M. F. FASSETT, Local Manager.

MAHLER'S POSTHUMOUS LIEDER SUNG IN MUNICH.

(By Cable.)

MUNICH, November 20, 1911.

Performance here of Gustav Mahler's posthumous lieder was wonderful; Bruno Walter, Madame Cahier and William Miller scored tremendous successes. Osgood.

Reed Miller Returns.

Reed Miller, the American tenor, is just back from his tour of six weeks through the east and south of the United States, winning warm praise wherever he sang. He has booked excellent engagements for this month, including November 25, New York City, musicale; November 27, concert, Jamestown, N. Y.; November 29, Kingston, Canada, and November 30, Ottawa, Canada. Some notices of his recent tour follow:

Miller's tenor was a delight. With perfectly placed tone, large enough for any demand, an incomparable mezzo voice and with the highest artistic conception and musical temperament, he was a prime favorite with the audience.—South Bend Times.

Mr. Miller's voice in the "Rigoletto" quartet and in the prison scene from "Faust" was intensely dramatic.—Fort Wayne Sentinel.

Mr. Miller proved himself an exceptional singer as well as a composer of great talent.—Lafayette Morning Journal.

"Recompense" has never been heard in Fort Wayne with greater dignity or conviction than when given by Reed Miller last night.—Fort Wayne Sentinel.

Mr. Miller delivers his songs with a sympathetic charm and can rise to a thrilling climax when the composition requires it.—Indianapolis Star.

Reed Miller is a general favorite in Fort Wayne and a burst of applause greeted him, for the charm of his sweet tenor voice is especially loved here.—Fort Wayne News.

There is something electrifying in Mr. Miller's voice which is almost startling in its brilliancy. While his performance was dignified and strong, there was marked evidence of dramatic perception of the keenest, and while at all times vocally beautiful it was at every moment histrionically suggestive.—Daily Oklahoman.

Van der Veer's Successes.

Nevada van der Veer the contralto, has returned from a six weeks' tour through the South and Middle West, winning new friends wherever she made a debut appearance. Appended are her November dates followed by several notices from the tour: November 22, Troy, N. Y.; November 25, private concert, New York; November 27, Jamestown, N. Y.; November 29, Kingston, Canada; November 30, Ottawa, Canada.

Madame Van der Veer sang Salter's "Cry of Rachel" with an emotional understanding which brought out all its poignancy of grief.—Lafayette Morning Journal.

Madame Van der Veer's rich and sympathetic contralto was a continued pleasure in solos and ensemble. There is a sweetness of quality in her work which is very appealing.—Fort Wayne Sentinel.

Madame Van der Veer has that richness of tone one expects in a contralto and it fairly rolls out to the audience. She has dramatic intensity and emotional warmth.—Indianapolis Star.

Madame Van der Veer's voice is very flexible and her tones are beautifully clear and velvety.—Fort Wayne Journal.

Her voice has gained in richness of tone and on this occasion was beautifully handled.—Fort Wayne News.

Nevada Van der Veer, in private life the wife of Mr. Miller, proved to be an equally satisfying artist. She has the upper range of a mezzo-soprano and yet with splendid low contralto notes and displays a voice of exquisite sweetness. She showed supreme dramatic power in Salter's "Cry of Rachel," not so much in the dynamic force as in dramatic intensity. She pictured most graphically the heart-sick, despairing woman of Israel longing for her murdered child. The other two songs by Ronald, illustrating an entirely different style, were splendidly given.—South Bend Times.

Program for Malkin Recital.

Manfred Malkin, pianist, and Jacques Malkin, violinist, will give the following program at their joint recital at the Belasco Theater, New York, on Sunday afternoon, November 26:

Sonata, op. 57	Beethoven
Concerto	Mendelssohn
Nocturne, op. 15, No. 12	Chopin
Prelude, op. 28, No. 16	Chopin
Berceuse	Chopin
Scherzo, op. 20	Chopin
Serenade Melancolique	Tchaikovsky
Souvenir de Moscou	Wieniawski
Jacques Malkin.	Jacques Malkin.
Rhapsodie Hongroise No. 12	Liszt
Manfred Malkin.	Manfred Malkin.

Opening of Hammerstein's London Opera.

(By Cable.)

LONDON, November 18, 1911.

The opening of the new London Opera House, built by Hammerstein, was brilliantly successful. The American tenor, Orville Harrold, trained by Oscar Saenger, of New York, achieved a triumph as Arnold on the second night in the performance of "William Tell." "Norma," the third performance, was beautifully staged, but Catallan was an inferior Norma.

E. K.

[As was stated in THE MUSICAL COURIER last week, Mr. Hammerstein's season was opened with "Quo Vadis."]

Grand Opera in Montreal

Montreal, Canada, November 18, 1911.

Last Saturday night the Montreal Grand Opera Company brought the first week of its season to a close with one of the most brilliant performances of "Faust" that has been seen here. Fely Dereyne replaced Madame Alda, who sang Marguerite on Tuesday evening, otherwise the cast remained the same. Dereyne was in excellent voice, and sang and acted with a fluency and ease that made this well worn role a delight, and she was greeted again and again with storms of applause by the large audience. Her impersonation was notable for remarkable unity of conception and a wealth of subtle detail altogether unusual, and in the last two acts she showed great dramatic power. In the final trio she sang with thrilling intensity and much beauty of tone. The management has every reason to be proud of having acquired the services of this splendid artist.

Huberty repeated the fine performance of Mephistopheles which he gave Tuesday night.

On Friday night, Puccini's "Manon Lescaut" was repeated with the same cast as on the opening night and was heard by a large and enthusiastic audience. Colombini and Ferrabini both scored a great success.

The opera orchestra gave a concert on Saturday afternoon, and, under Signor Jacchia's baton, revealed all the qualities for which it has become so justly popular. The orchestral numbers included a movement from Beethoven's first symphony, the overture to "William Tell" and Gounod's "Funeral March of a Marionette," the last being played with such daintiness and charm that Jacchia was obliged to repeat it.

Signor Nicoletti sang twice during the afternoon, and was most cordially received. He has a fine voice which he used with much artistry, although he was occasionally inclined to sing slightly off pitch.

One of the most enjoyable features of the concert was the singing of Pawloska, the young Montreal girl who is in the company this year. She has a beautiful voice and much talent, and delighted the audience with Bemberg's "Hindu Chant," as well as with Schumann's "Frühlingsnacht," which she gave for an encore. Her success was in no small measure due to the superb accompaniments of Mr. Hirst.

This week was a notable one on account of the production, for the first time in this city, of two of Massenet's best works, "Le Jongleur de Notre Dame" and "Werther," the former being given on Monday and Friday evenings and the latter on Tuesday and Thursday.

If there existed any doubt as to the wisdom of devoting four nights of the week to the one composer it must have been entirely removed on a hearing of these works. In dealing with these two stories, so absolutely different from one another in every way, Massenet has shown much versatility, and gives one quite a new impression of his undoubted creative talent.

The whole production was of a high order. M. Sterlin,

in the title role, made his first appearance in Montreal and won an immediate success. His voice is not exceptional, but he uses it most skilfully, and is one of the cleverest actors in the company. M. Bonafe, as Boniface, the monastery cook, could scarcely have been excelled, and he won a well deserved triumph in the second act by his singing of the beautiful "Legend of the Sage Bush." M. Cargue, as the prior, had a part well suited to him, and rendered it with becoming dignity. MM. Stroesco, Panneton, Wainman and Carmes were the four artist monks, and each individualized his role so as to make it of real interest and merit. Nor must one forget to mention the young lady who, in the last act, posed for the statue of the Virgin. She came through what must be a most trying ordeal with the greatest success, for it was almost impossible to detect her in the slightest movement through the whole of the last act. M. Hasselmans conducted, and gave a notable performance of the lovely score.

A large audience attended on Monday night, and, judging by the frequent applause, appeared thoroughly to enjoy this charming little opera.

For the production of "Werther" the management arranged a very strong cast. With Clement in the title role, Madame Ferrabini as Charlotte, Madame Choiseul as Sophie and Jacchia conducting, it is needless to say that the opera was a success.

When one speaks of Clement it must always be in superlatives. This marvelous man, in spite of his very obvious limitations, carries one away by the sheer power and beauty of his art, whether that art be applied to singing or acting. His study of Werther was of the most absorbing interest.

Madame Ferrabini, while not at her best vocally, showed that she had studied the role of Charlotte to great advantage, and was scarcely less interesting than Clement himself.

Madame Choiseul made her first appearance this season in a role of importance, and had a little triumph of her own. She has a voice which, though not of much volume, carries remarkably well.

M. Panneton and Hugh Allan made the parts of Johann and Schmidt slyly humorous.

The house was packed for both performances of "Werther" and it looks as if this opera will prove a great drawing card whenever presented.

Tonight "Manon Lescaut" is to be given, with Ferrabini and Colombini in the cast.

Next week the management will put on a strong list of attractions, and crowded houses should be the rule.

Much interest is being evinced over the appearance of Beatrice Bowman, who sings for the first time in Montreal on Thursday evening.

The second of the series of popular concerts that are being given on Saturday afternoon by the opera orchestra drew an immense audience, and enthusiasm was the order of the day. The orchestra, under Signor Jacchia's direc-

tion, played Mozart's overture to "Les Noces de Figaro," the "Tannhäuser" overture, two of the Brahms Hungarian dances, and a couple of small pieces of comparative unimportance. Undoubtedly the best work was done in the "Tannhäuser" overture and the Hungarian dances.

Madame Courso and M. Huberty were the two vocal soloists, and, while both proved very popular with the audience, it cannot be said that they appeared to such advantage on the concert stage as in the opera.

The special feature of the afternoon was the appearance as cellist of M. Hasselmans, the new conductor of the French wing of the company. It is to be regretted that he chose the Popper concerto for this occasion. It is of little or no musical value, but served to show him as a technician of the highest order, and one capable of much greater things if the music allowed. The beauty of his playing was much enhanced by the remarkable instrument he used.

Two weeks of the opera season have passed, during which time five operas have been given, four in French and one in Italian, so that one has a fair chance to compare the work of the company with that of last year's. In every direction there is improvement. There is a much stronger list of principals, if possible a more efficient orchestra, the chorus is immeasurably better, and the staging has been characterized by much good taste, which could not always be said last year. That the people of Montreal are realizing what excellent work is being done by the company, is shown by the uniformly good houses which have prevailed so far this season.

E. STANLEY GARDNER.

Maconda's Success at Buffalo.

At Convention Hall, Buffalo, N. Y., on November 13, Charlotte Maconda, one of America's most accomplished sopranos, appeared in recital with several other artists and won a great success. The Buffalo press spoke as follows:

Madame Maconda was the assisting artist and her well schooled and beautiful soprano voice was heard to advantage in songs by Thomas, Widor, Ferrari, Massenet and other favorite composers. "Le Printemps" waltz was a captivating number, while in the Bach-Gounod "Ave Maria" with violin obligato, organ and piano, the singer was at her best and the number had to be repeated.—Buffalo Courier November 14, 1911.

Madame Maconda selected a fine group of songs as her part of the program and her rendition of them was superb. Madame Maconda, Mr. Spalding, and Mr. Gomph at the organ, collaborated in a rendition of the Bach-Gounod "Ave Maria." It won great applause.—Buffalo Evening Times, November 14, 1911.

Madame Maconda deserves the thanks of the public for presenting a song group of such charm as the following: "Le Soir," Thomas; "Dans la Plaine," Widor; "Le Miroir," Ferrari; "Vine Amour," Massenet. The first three songs were all of real beauty and the third one of special loveliness, both thematically and in its piano accompaniment. A second group in English was less interesting, except for Rubinstein's "Good Night." In the two florid selections, "Le Printemps," a waltz by Luckstone, and in the Mozart aria granted as an encore, Madame Maconda showed her command of coloratura singing, but it was in the songs that the pure and sweet quality of her voice and her fine musicianship were most apparent.—Buffalo Express, November 14, 1911.

The Bach-Gounod "Ave Maria," sung by Charlotte Maconda with violin obligato and organ and piano accompaniment, was a thrilling, beautiful and never to be forgotten performance.—Buffalo Truth.

John Barnes Wells in Wilkes-Barre.

John Barnes Wells continues booking his share of engagements as tenor soloist in oratorio and concert. He is a particular favorite in Wilkes-Barre, Pa., the following going to prove it:

In Mr. Wells' numbers there were always the charm of expectancy in so much that was new to local concert goers. His voice seems to retain its freshness and vigor, all its thrills in the higher ranges, and its breadth in the lower and in some of the climaxes he poured it forth in thrilling power. To say that his elocution is better than before would be saying a good deal—but it is certainly as good. Mr. Wells is one of the too few singers who appreciate that song is the musical declamation of a text that not only vowels require proper treatment, but that consonants do also, and that labials are to be indicated as well as their brother sounds. Hence always a charm of elocution that makes a text illuminated, because the audience is given the contents of the song. Mr. Wells has a big voice where he is willing to let it out fully—though a hint of his growing artistry is in his perfecting the possibilities of the mezzo and the softer stresses and making climaxes relative rather than absolute. He already ranks with the best known tenors in repertory and there is always a good deal for students to learn from him.—Wilkes-Barre Daily.

Saenger Deluged with Telegrams.

Oscar Saenger was deluged with telegrams and letters last week after the cable from London flashed across the news of Orville Harrold's triumph at Oscar Hammerstein's new London Opera House as Arnold in "William Tell." It was Mr. Saenger who prepared Harrold for his career, an account of which is published elsewhere in this issue of THE MUSICAL COURIER. Among those who sent their congratulations to Saenger were vocal teachers of both sexes.

HELEN VON DOENHOFF DISCUSSES OPERA.

Helen von Doenhoft, whose eminence as a prima donna contralto is recalled by many who take delight in attending operatic performances, discussed the pros and cons of opera with some of her pupils and friends last week. Madame von Doenhoft has a handsome studio at 1186 Madison avenue, New York, and here on Mondays and Thursdays she usually has some friends come in to hear some of the pupils sing.

When asked what she thought of opera in English, Madame von Doenhoft, with a sparkle of humor in her voice, replied quickly: "Certainly I believe in opera in English; why should we not have opera in English? Opera in the vernacular will come when we have composers who will treat subjects in American history on a large scale and when our best literary men write the librettos. I sang in English opera, as well as in polyglot opera, and sang it. I may say, before very critical audiences in England and in this country. If one can sing well in German, Italian, or French, there is no reason why the same cannot be done in English. In the meanwhile let us enjoy the best opera we have in the languages of the composers."

Madame von Doenhoft is an authority, and when she speaks it is expected that the listener shall receive instruction and something more than that. No teacher could inspire her pupils more than this magnetic woman inspires the young women and men she is training for opera and concert. Because of her very wide experience Madame von Doenhoft has also been successful in developing talents for the comic opera stage. A born actress herself, greatly gifted with the dramatic instinct, Madame von

Doenhoft enacts for the benefit of the aspirants in her studio the roles they desire to learn.

In the days when the late Heinrich Conried was director at the Metropolitan Opera House the impresario frequently sent young women to Madame von Doenhoft, requesting her to hear their voices and pass judgment upon them. Not only was Madame von Doenhoft asked to hear the girls sing, but she was also requested to report to Mr. Conried should she discover any latent histrionic talent. Besides the novices Conried used to send to the Von Doenhoft studios he occasionally accompanied professionals there who lacked some points which he felt Helen von Doenhoft could give them in less time than any one else in Conried's wide acquaintance. The main reasons why the late impresario respected Helen von Doenhoft's judgment and endorsement in such matters was her own extraordinary success in opera, and again because it was Conried himself who coached her in the dramatic work. Her astonishing aptitude made the teaching a joy, and it was not long before the master felt he could do no more for this brilliant pupil with the fascinating blonde beauty and heaven sent gifts of voice and skill to interpret any role written for the contralto and mezzo-soprano voice.

As Mr. Conried predicted before he died, Helen von Doenhoft, once a great operatic star, would ultimately attain to equal success as a teacher of opera singers. Madame von Doenhoft speaks four languages fluently, and so is able to accept as pupils foreigners residing in this country, as well as the native Americans.

ALICE NIELSEN'S CONCERT TRIUMPHS

With all America acclaiming its own native born prima donna in her operatic and concert triumphs from coast to coast, there is little more to add to this appended paean of praise which has followed Alice Nielsen's every appearance throughout the triumphant concert tour just ended:

Alice Nielsen's progress from musical comedy to grand opera has often been the theme for congratulatory remarks directed toward the ambitious American singer. Her successes have been position as first soprano of the Boston Opera has set the final seal of artistic approval upon her gifts and achievements. But Miss Nielsen doubtless felt that her success was not complete until she had followed the example of Madame Schumann-Heink, Madame Sembrich, and Madame Gadski and carried her operatic laurels into the more profitable field of the concert. Therefore this season discovers her on tour with Riccardo Martin of the Metropolitan Opera and a company of her Boston colleagues. Last night in Orchestra Hall she and her associates were heard by an audience that might well have been larger, but could not have been more generous in its expressions of approval.

Immediate success with the public does not constitute the only ground upon which to base the prediction that Miss Nielsen will win a large measure of fame and, we hope, many dollars, in her new field of activity. Her art is now of that perfect quality that can be submitted to the minute scrutiny of the concert hall and still be found without flaw. The voice has kept all of the youthful freshness and delightful flexibility that made her such a charming coloratura artist when she first was heard in grand opera with the San Carlo Company four years ago. It has gained in volume, richness, and expressiveness, and its possibilities may fully meet the demands of the dramatic roles of Italian repertoire. But the refinements of vocalism that distinguished her as a coloratura singer have not been lost. They have been retained to lend to her singing all the graces of a rarely complete interpretative art.

The "Vissi d'arte" aria from "Tosca," the duet from the first act of "Madame Butterfly," and a group of English songs by Landon Ronald, Mrs. Beach, Riccardo Martin, and Rogers sufficed to set forth these qualities to the satisfaction of her listeners, who were insistent in their demands for encores.—*Chicago Inter Ocean, November 3, 1911.*

Miss Nielsen was in fine voice and has added an air of elegance to grace of diction that permits vocal utterance full, fresh and free from the efforts that mask the weakness of many coloratura sopranos in saving for pet notes. She gave the big aria from Puccini's "La Tosca" with a spontaneity and wealth of tone that revealed all the old birdlike qualities of voice resourcefully, and in response to encore a little French song with a feathery air that was fascinating in contrast to its dramatic predecessor. Subsequently she gave a series of English songs: Mrs. Beach's "Year at the Spring," Ronald's "Town in the Forest" (a superb example of diction); a compliment to her artistic associate, Riccardo Martin, in one of his songs, "When I Behold Thee," and Rogers' "Love Has Wings"; all of the lightest material, each being repeated by request. Her duet from "Madame Butterfly" with Mr. Martin showed the increasing depth of her dramatic color, and her selection with Signor Mardones from "Don Pasquale" showed that she had not forgotten the beginnings of the new life operatically, and her air had all the pristine charm of that youthful conquest.—*The Daily News, Friday, November 3, 1911.*

Miss Nielsen's share in the concert last evening consisted not alone of operatic selections, but her group of songs, all sung in English, revealed her in the role of a recital artist with meritorious qualifications. She eschewed the sweeping lines of the operatic art for the more intimate style of song interpretation, where the text plays such an important part, and in the four songs of Ronald, Beach, Riccardo Martin and Rogers disclosed a variety of tone coloring and very clear diction. Her rendition of the aria from the second act of Puccini's "La Tosca" as well as her part of the duet from the same composer's "Madame Butterfly," were presented with the usual operatic style and authority.—*Chicago Examiner, November 3, 1911.*

The chief attraction of the evening was, of course, Alice Nielsen; her every appearance was greeted with applause and her singing so delighted the audience that she had either to repeat every number or give at least an encore. And this charming person has a lovely soprano voice, which she uses with consummate art—such rare combination makes the success of the artist an event that will surprise no one. The tones of Miss Nielsen's voice are as clear as bells, and just as pure as intonation; they are as fresh as those of a bird, and possess an ingratiating warmth that is usually lacking in the higher voices. Her voice is finely equalized in all its registers, and possesses great flexibility. Her control is such as to enable her to give an almost infinite number of nuances to her well finished phrases. Her enunciation is admirable, and she is easily understood whether she sings Italian, German, French or English.—*Chicago Inter Ocean, Friday morning, November 3, 1911.*

Miss Alice Nielsen was greeted with an ovation. Beautiful, charming and gracious, the slender woman in her exquisite robe of pale blue with its glittering crystals seemed to fascinate, to draw her audience close to her. Miss Nielsen was in splendid voice, and her singing revealed all the graceful touches of careful preparation and close application to her work. She sang with unusual appreciation of the text.

VOCALLY PERFECT.

Her first number, an aria from "Madame Butterfly," was vocally perfect. With all its charming freshness, its purity of tone and its wide range, there was still an added charm to her voice in its rich velvety softness. "The Last Rose of Summer" was the first encore Miss Nielsen chose, and she chose well. Superb, brilliant in the aria she was lovable in the beautiful old song which she sang with a sympathy and warmth that thrilled her hearers.—*Des Moines Register and Leader, Tuesday Morning, October 31, 1911.*

Miss Nielsen sang well and feelingly the familiar "Vissi d'Arte" from Puccini's "Tosca," and as there was much applause when she had finished she contributed Hahn's "Si Mes Vers" with not less excellent effect. With Mr. Martin she interpreted the beautiful duet which closes the first act of "Madame Butterfly."—*The Chicago Record-Herald, Friday, November 3, 1911.*

Alice Nielsen, beautiful in face and figure, svelte in carriage and with a lovely high clear soprano voice, delighted her listeners. Behind that well sustained and exquisitely modulated voice must be an unusual and complex nature, for it is evident that the famous prima donna sings from within, not merely with a splendidly equipped and cultivated voice. This is the raison d'être for the appeal she makes to her listeners.

In some of her numbers last night she was irresistible, particularly in the duet with Mr. Martin already named, and the group of lovely songs in English. "Love Has Wings" ended each verse with a high, lilting cadence that set the pulses throbbing. In this number the accompaniment was very lovely. In fact, Maestro Cesare Clandestini is a wonderful accompanist. He is an orchestra in full. Miss Nielsen's duet with Signor Fornari in costume was charming.—*The Democrat, Nashville, Tenn., Tuesday Morning, October 24, 1911.*

canegara." Verdi, with much feeling, his magnificent voice being heard to great advantage in the well-known "Toreador's Song," which he gave as an encore and was again recalled.—*The Madison Democrat, Saturday Morning, October 21, 1911.*

Nothing more pure, clear, and fresh could be imagined than her voice, as it rippled forth in the aria from "Tosca," her first song. Of a wonderful thrilling quality is this voice, which has shown such marvellous development since the days when a light, bird-like treble was heard with the Bostonians. Bird-like Miss Nielsen's voice still is, which is one reason why she can sing so perfectly the exquisite song of Landon Ronald's "Down in the Forest Something Stirred; It Was Only a Bird." It is impossible to imagine this lovely thing sung more perfectly than as Miss Nielsen gave it last evening. There seemed to be even less exertion on her part than there is for the bird. But her voice is now much more than bird-like. It has a richer quality, and with no loss of its purity.—*The Ohio State Journal, Columbus, Thursday morning, November 9, 1911.*

Alice Nielsen is a delightful concert soprano, by virtue of a fine, flexible voice, exquisite modulation, and the most captivating stage presence. Her group of English songs contained every element of lyrical beauty, and all were given with perfect musical quality and a certain "tenderness" which surrounded them with their true atmosphere. In the duet from "Don Pasquale," given in costume, she shook off the restraints of the concert stage, and was bewitchingly roguish and coquettish; but the high mark of the evening was reached in the poignant duet from "Madame Butterfly," delivered with the passion which Puccini always breathes into his climax passages.—*The Columbus Citizen, November 9, 1911.*

Miss Nielsen is well known in Columbus, but has not been here for several years, her last appearance having been in "Don Pasquale." The improvement in her voice since her last visit is little short of wonderful. It has deepened, broadened, strengthened, without losing any of the delightful freshness and silvery clearness of her light opera days. The audience was at her feet, not only for her voice, but for her graceful, charming and winning personality. Good judges went so far as to compare her high notes favorably with the unapproachable Melba.—*Columbus Evening Dispatch, Thursday, November 9, 1911.*

Miss Nielsen's voice, beautiful in its luscious quality, clear, bird-like, as it ascends into high altitudes, exquisite in its lower range, a fine personality and an undying tenacity are factors which have made Miss Nielsen what she is today.

Naturally such florid things as "Visi d'Arte" from Puccini's "La Tosca" are best suited to display the magnificent technique of her voice, but when it comes to real expressiveness, genuine portrayal of musical feelings, Miss Nielsen is supreme in such numbers as "L'heure Exquise" by Reynaldo Hahn, Grieg's "Solve's Wiegenlied," and the delicious "Down in the Forest," by Landon Ronald. The duet (in costume) from Donizetti's "Don Pasquale" was a clever bit from a dramatic standpoint, but rather unmusical in intent.

Particularly gracious, in response to repeated demands for encore, Miss Nielsen was obliged, in addition to other things, to sing the whole gamut of old time songs, "Old Folks at Home," "Comin' Through the Rye," "Home, Sweet Home," "The Last Rose of Summer," and did them with telling effect.—*Kansas City Post, October 28, 1911.*

As has already been said many and many times, Alice Nielsen has a voice of unusual beauty and purity of tone, and her intonation in the higher registers was flawless. While she was able to meet the demands of the aria of "Madame Butterfly," and duet, she was also able to sing a group of English songs with great charm and finish, and responded to numerous encores, but not too numerous to satiate the craving of the audience. "The Last Rose of Summer," an encore, was exquisitely sung. Miss Nielsen's pianissimo is under perfect control, and is used with commendable discrimination, taste and good effect. This wonderful feature of the opera star's voice was particularly effective in Tosti's "Good-bye," perhaps the most genuinely delightful of Miss Nielsen's entire appearance. The seemingly unapproachable coloring of the topmost tones held the audience in a veritable spell. The singer scarce breathed, yet her auditors heard perfectly, so finished was her diction. During the rendition of this one number, the theater was as quiet as a crypt, save the sweet intonation of the singer's voice. Nor was Miss Nielsen's part of the program confined entirely to pianissimo effects, for in the more robust portions her voice rose to majestic heights, full, clear, strong, pure as crystal.—*The Appleton, Wis., Daily Post, Friday, October 20, 1911.*



ALICE NIELSEN.

NIELSEN COMES, CAPTURES MADISON.

Alice Nielsen, who has surrounded herself with a company of as capable and talented singers as Madison has been favored with for some time, scored a triumph last evening. The prima donna is both winsome and graceful, exceedingly prepossessing in appearance, and charming in both voice and personality. At the close of her first aria, "Madame Butterfly," Puccini, Miss Nielsen responded to the insistent recalls with "Coming Through the Rye." In English songs she is equally skillful, and her rendition of "Good-bye" could scarcely be excelled. As an encore she gave "Down on the Suane River," a charming bit of grand opera was the duet in costume, "Don Pasquale," sung by Miss Nielsen and Signor Fornari, the impersonation by both artists being excellent. Six times were the singers compelled to appear and bow their acknowledgments of the applause, which was only terminated by a skyrocket for Alice by the students. Senor Mardones sang his aria from "Simon Boc-

Her voice is a clear, ringing soprano of wide range and clarion quality. She has a commanding and impressive stage presence and a most charming mannerism, while she also possesses great histrionic powers. This was manifested in the great dramatic force she gave to her important selections Monday night.

While from a musical viewpoint her greatest work was in the two selections from "Madame Butterfly," and in the duet from "Don Pasquale," nothing was more heartily enjoyed than the suite of English songs and the two encore numbers following—"Coming Through the Rye" and "The Last Rose of Summer." Never has a Canton audience heard these two familiar songs rendered as they were Monday night. Every one was enraptured.—*The News-Democrat, Canton, Ohio, November 7, 1911.*

TETRAZZINI SCORES AN OVATION.

RECEIPTS OVER \$12,000.

Luisa Tetrazzini scored another magnificent triumph upon her return to America, appearing in "Lucia" at Philadelphia on Wednesday evening, November 15, with the Philadelphia-Chicago Opera Company.

So great was the demand to hear the diva that the box office receipts were swelled to over \$12,000, and the seating capacity of the house was overtaxed. It was reported that the number of admissions surpassed the opening night. Every seat was sold before noon. At a o'clock the line for the gallery began to form, and at 7 o'clock there were over 800 people waiting. Ten minutes before the curtain went up the police authorities refused permission to the management to sell any more admissions. After 1,500 carriage checks had been given out no further count was made. The standees back of the rail were six deep. The same conditions prevailed in the balcony and gallery. In the latter place twenty bluecoats were stationed to keep the aisles open.

The Philadelphia press devoted many columns of praise to Tetrazzini, a number of extracts being herewith reproduced:

Madame Tetrazzini has never been in better voice and was in a most admirable mood. After the first act she sent this message to her conquered public:

"I am very happy to find that the people still love me, and I am just as pleased with them as they with me. They have not forgotten me after a year's absence, and I was never happier than I am tonight. To the public and press alike I send my sincere thanks for their glorious reception."

The demonstration began after the harp solo in the first act, which was heartily encored. In place of the black costume with Spanish mantilla, as formerly worn at her entrain, she was last night arrayed in characteristic Scotch garb of brown and plaid, with a jaunty feather in her cap.

The sextet was a glorious climax, and here all the singers were at their best. The basses were a trifle too much in evidence at the crucial moments. Madame Tetrazzini's voice everywhere else was beautifully predominant, but Bassi was magnificently to the fore, and the resonant voices of Sammarco and Scott, with the less robust timbre of Venturini and Mile. Egener, rounded out a notable delivery of the famous vocal episode. The repetition was inevitable for the applause that followed was tremendous.—Public Ledger, November 16, 1911.

It was a most cordial reception that was given Madame Tetrazzini last evening, after an absence in opera locally for an entire season, when she appeared at the Metropolitan Opera House in "Lucia." In the realm of coloratura singing Tetrazzini stands alone today the greatest exponent of that style. She follows Patti in direct line, with no intermediate representative. The opera today calls for different methods in the art, methods which she might easily acquire, but Tetrazzini is satisfied to confine herself to "Lucia," "Violetta," "Gilda" and the roles of that character, in which she is not surpassed by any of the other lyrical sopranos, and the public are well satisfied to have her remain just where she is, for the great pleasure she affords in these effective, but simple old Italian roles.

TETRAZZINI'S MARVELOUS VOICE.

Only Tetrazzini, with her glorious voice which floats with liquid sweetness over a wide range, could stir an audience to that pitch of enthusiasm, as was so frequently demonstrated last evening. Only Tetrazzini could compel an audience to sit almost breathless for minutes, while she gives full sway to her vocal powers, making them marvel at the brilliancy, the clarity, the elasticity of her staccato, the marvelous ease with which she ascends and descends in the cadenzas, or the perfect power to please of her trill.

In the part of Lucia the singer's voice has the wildest possible range, over three octaves, clear, pure and dulcet throughout its entire registers. Of course it was in the "Mad Scene" where she was heard at her best, and madly delighted was the audience. They recalled her again and again, and she responded in that heart to heart way which has endeared her so thoroughly to Philadelphia music lovers. Tetrazzini loves her art and gives evidence in every way of that affection; Philadelphians are devoted to Tetrazzini, not alone for the charm of voice, but also for her efforts in every way to show that she esteems their devotion.

Tetrazzini was manifestly delighted to be back again. She kissed her hands to the cheering auditors at each climax and she joined with rest in the encores. It was a series of ovations to the Italian singer such as she has so frequently experienced here, but probably only once before so marked, when she made her debut here five years ago in the same role.

And it is agreeable to note that the singer has improved as an actress, giving the mad scene with unusual intelligence, and with more dramatic force than heretofore.

STATEMENT BY THE MANAGEMENT.

The management of the Metropolitan gave out the following statement:

The number of admissions surpassed the opening night. Every seat was sold before noon. At two o'clock the line for the gallery began to form, and at seven o'clock there were over 800 people waiting. Ten minutes before the curtain went up the police authorities refused permission to the management to sell any more admissions. After 1,500 carriage checks had been given out no further count was made. In the gallery twenty officers were stationed to keep the aisles open.—Press, November 16, 1911.

It was a case of standing room only and not a great deal of that at the Metropolitan Opera House last evening, when Luisa Tetrazzini, the popular coloratura soprano, made her re-entry as Lucia in Donizetti's opera of that name. The audience began to arrive early. Late comers found the lobbies crowded with people, many of whom were obliged to go away disappointed because there were no more seats to be had, and, by the time the curtain rose, the auditorium was crowded in every part, and the air was tense with

the repressed excitement which accompanies and distinguishes an exceptional occasion. It was evident that every one was keyed up to the highest pitch of pleasurable anticipation, and if there were any who had any doubt as to what it was in opera the general public best appreciates and most admires the demonstration was such as to leave no room for uncertainty as to the answer.

What the public most enjoys is the brilliant vocalization of such a singer as Tetrazzini, and the fact that Madame Tetrazzini was not heard here in opera last season had whetted and sharpened the appetite of her legion of admirers.

The men make their exit, there is a change of scene and presently Lucia, with Alisa in attendance, steps across the footlights. Then the repressed feelings of the audience found vent and Tetrazzini received a welcome which must have warmed the cockles of her naturally susceptible and always responsive heart. There was a burst of prolonged and vociferous cheering, which kept the jolly stout lady who was impersonating the lovesick and woe-begone heroine bowing and smiling for what seemed several minutes before calm was sufficiently restored to permit the opera to proceed. There is certainly no question about the reality or extent of her popularity, and so far as those to whom her style of singing appeals are concerned it is undubitably well deserved. There is no one who does the kind of thing that constitutes her specialty quite as well as she does, and she is doing it now at least as well, if not better, than ever.

Without having lost any of its flexibility and brilliancy, her voice has gained somewhat in richness and in volume, and from time to time last night it exhibited a sympathetic quality which it did not formerly possess. There was more feeling than there used to be in her delivery of the melodious if melancholy ditties, in which the hapless Lucia expresses her despairful grief, and she appeared to make more of an effort than at one time she did to realize the dramatic potentialities of the various situations in which she figures, and to invest her impersonation with the attributes of sincerity and life. Yet, as may be supposed, it was in the famous "Mad Scene" that the acme of her triumph was attained, and that the constantly fervent enthusiasm of the occasion reached its maximum. Here, as always, she achieved, with seeming ease, feats of vocalization of the most dazzling and difficult description, and the clamor of the audience could not be stilled until part of the air had been repeated. It was a remarkable demonstration of what the human larynx may be capable.—Inquirer, Thursday Morning, November 16, 1911.

Confident of her popularity, secure in the striking manifestations of public favor which prevailed, Madame Tetrazzini did not hesitate to share in an original and not commendable innovation in the opening act. For the moonlight scene near the "ruined tower of Wolf's Crag," as the libretto has it, the sunny setting of the first scene was employed, and orchestral introduction to this second scene was played to an empty stage, a la "Cavalleria" intermezzo. These liberties enabled the florid soprano to effect her appearance in less obscurity and shadow than the correct scenario of the opera demands.

"Lucia," however, is not taken very seriously these days, and few in the vast audience seemed to resent these peculiar changes. Madame Tetrazzini took her prima donna's bow with her customary mid-Victorian graces and coquetry, and then proceeded to exhibit the resources of her art as brilliantly as of yore. A season's absence from the local operatic stage would seem to have improved the lustre of this soprano voice, so facile in its manipulation of the cadenzas, roulades and pyrotechnics of a past generation of opera.

In America, at least, Madame Tetrazzini is alone in the field of florid song, of which she is mistress. The public has recognized this and even Gaetano Donizetti can be galvanized back to life when the Florentine artist is singing. The "sextet" was encored, of course, while the audience became equally vociferous after Lucia had gone mad to the flute accompaniment.—North American, November 16, 1911.

A welcome such as only a prima donna of tremendous popularity may have was given that "queen of song," Luisa Tetrazzini, at the Metropolitan Opera House last evening, where, after a year's absence, she returned to triumph again in the role that introduced her to Philadelphia, the pathetic Lucia. The capacity of the opera house alone limited the audience, for the great auditorium was thronged in every nook and corner and there were late comers.

And as to Tetrazzini! Unquestionably she is in the very height of her achievement. Her wonderful voice was never sweeter, nor in its coruscations, more brilliant. She seems to have grown in artistic stature, making her big effects with the smoothness that has always characterized her work but, at the same time, with little that is to be criticized in that sometimes unsatisfactory middle register. Of course there was an ovation for her when she came first upon the scene and each succeeding brilliant aria wrought the audience into an excess of enthusiasm. She beamed her pleasure when at each curtain she was compelled to respond to repeated encores and in her triumph she did not forget to show her delight in including the artists who assisted her, in the series of ovations.

The diva, as is always the case with her, was elaborately gowned in the second act—the wedding scene—being fairly scintillating with gems and jewels. In the first act there was an appropriate Scottish effect in a tartan that she wore.—Record, November 16, 1911.

MARY CRACROFT IN ENGLAND.

For the benefit of music lovers who enjoyed the playing of Mary Cracroft, the English pianist, last season at her series of recitals in this country, it may be well to publish the following criticism of one of her most recent appearances in her own country:

An enjoyable concert of chamber music was given by Mary Cracroft, assisted by Julia Johnston (violin) and Phyllis Hauck (cello), on Saturday afternoon, in aid of the parish of All Souls, Newington. Miss Cracroft's playing was characterized by a freshness and mastery which never failed to please. She achieved a distinct triumph over Tchaikovsky's very difficult sonata in G major, the first and last movements being particularly well rendered. The outstanding

feature of the opening number, Arensky's trio in D minor, was Miss Cracroft's delightful interpretation on the piano. The introduction and "Polonaise Brillante," op. 3, in C major (Chopin), was admirably performed by Miss Cracroft and Miss Hauck, and the former brought the program to a close with Debussy's toccata and Tchaikovsky's concert paraphrase from "Eugen Onegin" (arranged by Paul Pabst), with which Miss Cracroft charmed the audience.—Surrey Advertiser, October 28, 1911.

MacDowell Chorus Concerts.

The MacDowell Chorus, of New York, Kurt Schindler, conductor, announces two subscription concerts during the season 1911-12. On December 11 Liszt's "Legend of St. Elizabeth" will be given with a chorus of 250 voices, augmented by a boy choir and the orchestra of the New York Philharmonic Society. The management has been fortunate in securing for the principal parts the two Wagnerian singers, Gertrude Rennison and Clarence Whitehill, who are thoroughly familiar with the Liszt traditions through their long connection with the Bayreuth festivals. The bass part will be sung by the well known basso, formerly of the Metropolitan Opera, Robert Blass, who will, at this concert, make his reappearance after two years' absence. The small contralto part will be sung by Rosalie Wirthlin.

The second concert will be given Monday evening, February 12, when "La Vita Nuova," by Wolf-Ferrari, will be given in honor of the composer's visit to this country. The part of Dante will be taken by Pasquale Amato, of the Metropolitan Opera Company, and Beatrice will be sung by Frances Alda. The composer has been invited to conduct the work, and in this case the piano obligato will be played by Mr. Schindler.

A unique feature of the second concert will be the first performance in America of the music set by Debussy to d'Annunzio's poetic drama, "Le Martyre de Saint Sebastian," which had its premiere in Paris last May. It is Debussy's latest work and is considered by many as representing the composer's highest artistic development.

Mr. Schindler, who contracted with the French publishers for this work while in Paris last summer, has chosen for concert performance the following excerpts for chorus and orchestra:

Prelude—The Court of Lilies.

Miracle—The Ordeal of Fire.

The Lament of the Syrian Women.

Finale—Paradise.

Subscription sale of seats for the two concerts will open at Carnegie Hall, on Monday, November 27. Mail orders should be addressed to Loudon Charlton, Carnegie Hall, New York, and to Mrs. Frederick Edey, 10 West Fifty-sixth street.

Flora Wilson's Appearances.

Flora Wilson, daughter of the Secretary of Agriculture, and well known as a coloratura soprano of talent, is enjoying considerable vogue. Two recent appearances were at Ishpeming, Mich., on November 14, and at Marquette, Mich., on November 13. The Marquette Daily Mining Journal said:

Miss Wilson has a wonderful coloratura voice and she sang German, French, Italian, English and old Scotch songs with equal grace and perfection of diction. Three French songs showed her voice at its best. The first was a coloratura effort, pure and simple: the trifles were pleasing and showed to advantage a remarkable flexibility of voice. In the second and third Miss Wilson's sympathy of expression and artistic phrasing were equalled only by the sweet fullness of her high tones. These three numbers were an index to Miss Wilson's following numbers, in all of which she used her expressive soprano with much cleverness, the climax coming in the operatic selection from Verdi's "Traviata." The "Jewel Song" from "Faust" was the last number and Miss Wilson's impersonation of Marguerite was a thrilling close to the evening's program.

U. S. Kerr in Elmira.

U. S. Kerr, baritone, made a most successful appearance recently in Elmira, N. Y., where his fine art and sonorous voice were greatly appreciated. His recital was considered an event in musical circles. The Elmira press said:

Mr. Kerr has a splendid voice, of much power, but so used as to produce the softest effects as well. It is sweet and mellow and of a sympathetic quality. His program last night was varied and delightful.—Elmira Advertiser, November 9, 1911.

Mr. Kerr's voice is mellow and of a sympathetic quality. At the close of the first part he sang "Sometimes," upon being recalled a second time. After all the program numbers Mr. Kerr gave a most artistic and beautiful rendering of "The Rosary."—Elmira Star-Gazette, November 9, 1911.

November 28 Mr. Kerr will give a recital in Binghamton, N. Y.

Leon Rice to Remain East.

Leon Rice, the popular New York tenor, who has been heard so frequently in recital and concert in New York and vicinity, will devote his time exclusively to recital and concert work in the East this year. Mr. Rice won distinction on a transcontinental concert tour several seasons ago; since then he has sung in the principal halls and churches of New York, as well as in the Eastern States. He is to be accompanied this year by his wife, Jennie Caesar-Rice, who is a charming pianist.

DE PACHMANN, POET OF THE PIANO.

Like dripping honey, the De Pachmann tone spread itself over the musical palates of the listeners at his Carnegie Hall recital last Saturday afternoon, November 18, and like gently rippling cascades his marvelous runs and passage work flowed from under the De Pachmann fingers and bathed the senses of his hearers in exquisite pleasure. It was a Chopin program, and that mere statement is sufficient for those piano sharps not present to enable them to conjure up a complete vision of the afternoon's doings, the searching and suggestive readings, the player's exposition of every line and shade in the Chopin pages he interpreted, his insistence on beauty of phrase and finish of technical presentation, the lovely desire to keep the piano always within its proper instrumental boundaries and away from orchestral imitation, the highly imaginative and poetical significance attached to every measure manipulated by the player—all these factors of a typical De Pachmann recital, together with the customary scenes of excitement on the part of the auditors, their undisguised delight, their tumultuous applause, and their imperious demands for encores, were in full evidence last Saturday, and showed that the old time wizardry of De Pachmann has not stalled during the years, nor lost any of its infinite variety.

Since De Pachmann's sensational New York debut at Chickering Hall more than two decades ago he has been regarded in this city (as indeed he is everywhere else, too) as the typical Chopin interpreter, the one player whose allegiance to the Polish tone painter never wavered, and who discovered the "greater Chopin" for himself long before the learned reviewers found out that the hectic Frédéric could shout as well as sob, and use the tonal language as impressively in the making of epics as in the penning of sonnets. De Pachmann is perhaps the only pianist who has performed in public practically the entire Chopin output, except a few of the mazurkas, and he also is the only pianist possessed of a style in Chopin interpretation which is unique, and has been accepted by the musical world and by the critics as the ideal one in many respects where the music of Chopin is concerned.

Who but De Pachmann would bare his soul so completely as he did in the F sharp minor polonaise, and cry out on the piano in accents so full of pain and poignancy? As there are great emotional actors in the drama, who sway multitudes by the intensity of their feeling and sincerity of simulated moods and passions, so there is a De Pachmann of the piano, who represents the great musical emotionalist and in language of tone reaches the hearts of his hearers and stirs them with the Chopin tales of romance, of subtle mood tragedies, of bitter wars, of mad mind torments, of passionate love, hatred, revenge, and ecstatic happiness and fierce pleasure. It is a wonderful kaleidoscope of the human heart which De Pachmann charms forth from the Chopin music, and he shows his astounding versatility by being as fascinating in merry frame of mind as he is in the somber moments of his interpretations. Nobo' surpasses him in the whimsicality, the dainty humor, and the elflike delicacy with which he invests the joyous ones among the mazurkas, and those of the waltzes conceived in sheer exuberance of spirit, without any morbid background of that sadness and premonitory melancholy which so often overcame Chopin in the very midst of his musical merrymaking.

The E minor and A minor studies were notable examples of elegant pianism, in which every musical and technical detail bore the stamp of perfection, and revealed De Pachmann as the pre-eminent poet of the keyboard, who is willing to let others make the piano preach so long as he can make it sing. The G minor nocturne, the sometime pet of the seminary, takes on a new significance under the fingers of a De Pachmann, and it was, all told, the most appealing of all the masterful achievements which the virtuoso put to his credit.

De Pachmann and the B. minor sonata form a combination to conjure with, and those of the listeners who had not heard him before in the work, and imagined him to be deficient in the necessary power and aggressiveness for a dramatic exposition, were tremendously surprised. He exhibited a degree of gusto and vehemence which convinced absolutely, and, what is more, it never departed from the canons of good taste and refrained in welcome fashion from substituting mere noise for emotional climax, and speed for surge and stress of feeling in the scherzo and the finale. The slow movement was a memorable accomplishment in tender and noble cantilena playing.

The preludes, Nos. 19 and 20, the A flat mazurka, the C sharp minor waltz and the rarely heard E major scherzo, as well as a half dozen encores, completed the list of De Pachmann's numbers, and it seemed that the more he played the more astounding grew his art, and the greater waxed the enthusiasm of his audience. Not for many years has the fairy fingered pianist been in such superb form as he is exhibiting this season, and to miss his recitals is to be deprived of one of the greatest musical pleasures which the concert platform of today offers lovers of keyboard art. There is no one else like De Pachmann, and historically he forms a connecting link between a school of piano playing which was at its height in Chopin's own day and a later development which emanated from Weimar and bears the ineradicable Liszt influence. De Pachmann combines the two types in his style of pianism, and that is why he counts his admirers in all the musical camps and has conquered the critics of all countries—and of all cliques.

THE ABELLS AT COURT.

During the recent Liszt Centenary at Budapest, Hungary, Arthur M. Abell, the Berlin representative of THE MUSICAL COURIER, and Mrs. Abell were received by the Austrian Court, as already described in a previous issue.



MR. AND MRS. ARTHUR M. ABELL.
Of Berlin.

Mr. Abell was the only international journalist presented to the representative of the Emperor of Austria and King of Hungary. The reception given on that occasion was one of the most important that has taken place at the Hungarian Court.

Said the Berlin Continental Times of October 29, 1911, under the caption: "Mr. and Mrs. Arthur Abell presented at the Royal Hungarian Court":

"The Franz Liszt Centenary, which was celebrated with great pomp last week by the Hungarian nation at Budapest, was one of the most interesting and important events in the whole history of music. The distinguishing feature of the musical schedule was the appearance in one program of the world-famous Liszt pupils, Eugen d'Albert, Emil Sauer, Moriz Rosenthal, Sophie Menter, Arthur Friedheim, Frederic Lamond, and Bernhard Stavenhagen.

"The most prominent social event in connection with the festivities was a brilliant reception given at the Royal Hungarian Court. Among the guests of honor presented were Liszt's grandchildren, Siegfried Wagner and his

sister Gräfin Blandine von Bülow-Gravina, Madame La Mara, the distinguished Liszt biographer, Moriz Rosenthal and Emil Sauer, the celebrated representatives of the Liszt school of piano playing.

"Mr. Abell, representing the New York MUSICAL COURIER, was the only American journalist officially invited to participate in the Liszt celebration and as a special mark of distinction, he and Mrs. Abell were also presented at court. His Imperial Highness Arch-Duke Joseph, who represented Kaiser Franz Joseph, shook hands with both and conversed with them most cordially for several minutes. He expressed himself to Mr. Abell as particularly pleased that the American musical world was represented at the Hungarian capital on such an important occasion."

LEIDERKRANZ LISZT CONCERT.

The Deutscher Liederkranz has added another laurel leaf to its many honors in paying homage to the genius of Franz Liszt at the first grand concert of the current season, November 19, when the soloists were Caroline Mihir-Hardy, soprano; Arthur Friedheim, pianist; Emil Zeh, tenor, and Carl Schlegel, baritone. A mixed chorus, male chorus and grand orchestra made a total of working forces which conducted to dignified effort, and the result was enjoyable, for there was something to please everybody.

Friedheim, Liszt pupil, he of the serious visage, quiet demeanor and iron-velvet fingers, made a sensation, especially with his solos, "Mcphisto Waltz," "Bells of Geneva" and Rhapsodie No. 10. The concerto (A major) went went fluently, but the work lacks, however, the popular lilt of the big E flat concerto.

Madame Hardy gave an expressive performance of "The Loreley," finishing with a beautifully sustained high G, highly effective because artistically done. She received warmest applause. With Mr. Schlegel she shared honors in the "Rose Episode" of Saint Elizabeth," the duet smoothly sustained, dramatic at times. Tenor Zeh sang finely in "Psalm XIII," but less effectively in the obligato solo to the male chorus, "Gang um Mitternacht." The conductor, Arthur Claassen, led with routine hand. A curious picture of the master, Liszt, was on the cover page of the program. There was a large attendance and the serious attention which characterizes Liederkranz audiences was noticeable.

Thullen-Rich Recital.

In the ballroom of the Bellevue-Stratford Hotel, Philadelphia, on November 16, Dorothea Thullen, soprano, and Thaddeus Rich, violinist, appeared in joint recital. Miss Thullen made her first appearance on this occasion and proved to a very musical audience that she has a voice of exquisite quality, which she uses with the utmost skill and artistry. Mr. Rich is the well known concertmaster of the Philadelphia Orchestra, and is always a favorite. The program follows: "Il est doux, il est bon" (aria, "Herodiade"), (Massenet); "Porgi, amor" (Mozart); "Phillis Has Such Charming Graces" (Anthony Young); a pastoral Veracini; "Gretchen am Spinnrade" (Schubert); "Die Soldatenbraut" (Schumann); "Widmung" (Schumann); "Vergebliches Ständchen" (Brahms); "J'ai pleure en Reve" (Hue); "Hindu Slumber Song" (Ware); "The Lark Now Leaves His Wat'ry Nest" (Parker); "In the Woods" (MacDowell); "Norwegian Love Song" (Clough-Leiter), by Miss Thullen. Fantasia appassionata (Vieuxtemps); adagio (Ries); nocturne (Chopin-Sarasate); mazurka (Wieniawski), by Mr. Rich.

Wolle Organ Recital.

Dr. J. Fred Wolle continues to attract large congregations to his organ recitals in the churches throughout Pennsylvania. The following reprint in the Bethlehem Times of November 18 tells of recitals by Dr. Wolle at Catasauqua and Mauch Chunk.

Dr. J. Fred Wolle gave an organ recital in St. Paul's Lutheran Church at Catasauqua on Wednesday evening. The Allentown Leader has the following to say of Dr. Wolle's work: "Never has a more select audience of music lovers gathered in Catasauqua than that which attended the organ recital given on Wednesday evening in St. Paul's Church by Dr. J. Fred Wolle, of Bethlehem, conductor of the famous Bach festivals, who recently returned from San Francisco, where he was instructor of music in the University of California. The first part of the program was composed entirely of Bach compositions and Dr. Wolle rendered the difficult numbers with perfect ease to the great delight of his hearers. One of the most pleasing selections in the second part of the program was 'Siegfried's Death March,' from 'Die Götterdämmerung,' by Wagner, and the 'Theme and Finale,' by Thiele, was also well received. The concert as a whole was pronounced one of the finest ever heard in that vicinity and Dr. Wolle and the members of the choir received many compliments."

On Thursday evening Dr. Wolle appeared before the Sunergoi at Mauch Chunk in a lecture-recital. The Mauch Chunk Times has the following to say of his playing: "Dr. J. Fred Wolle, the musician of Bethlehem, last evening charmed the members of the Sunergoi at their regular meeting at the Presbyterian Manse on West Broadway by a number of Bach's chorals on the piano and also a song of which he himself is the composer. In his address he gave a brief history of the Bach Choir and also spoke interestingly on the life of Bach."

Cincinnati Symphony Orchestra Begins Season.

CINCINNATI, Ohio, November 18, 1911.

The Cincinnati Orchestra, under the leadership of Leopold Stokowski, with Marie Rappold as soloist, opened its season on November 17 and 18.

Without knowledge of the musical revelation pending, THE MUSICAL COURIER representative was ushered to her seat in the Music Hall of Cincinnati, following a hurried trip from New York, and she discovered a great orchestra and a great leader.

Although the Cincinnati Symphony Orchestra is in the sixteenth season of its being under that name, still, as far as great musical importance is concerned, the orchestra is only in its third season.

After the first breathless realization of the wondrously beautiful tone emanating from that orchestral body had subsided, the second thought brought a closer inspection of the youthful band of musicians, and the secret revealed, in part at least, was still further substantiated later, by a talk with the young conductor himself. Following the urgent call of Cincinnati's influential people to assume the leadership of their orchestra, Mr. Stokowski faced the problem of not being able to gather the right material, since it was only in June of that season three years ago that the symphonic plan for Cincinnati took definite shape. By that time, of course, the best orchestral players had their contracts signed for the ensuing year. Doing his best with the material in hand for that season, however, Mr. Stokowski started betimes the following season, making a careful personal choice of each man himself, and seeking certain special qualifications in each without which there was no position for the applicant in the Cincinnati Symphony Orchestra. This, his third season, finds the conductor with an enlarged body of youthful artists, carefully welded through the process of elimination, and including only those who have the true musical insight, the gift of personality, and the mental equipment to make the best use of their talents over and above the solid technical foundation without which there can be nothing, as a matter of course. Added to this auspicious beginning, Mr. Stokowski has given his men an almost limitless amount of painstaking rehearsal, sectional in the main, and ensemble when the different choirs had thoroughly mastered their parts. With this training, the members of the organization having all else to recommend them, responded with the youthful ardor and enthusiasm of their overabounding talent, and now Mr. Stokowski has an orchestral body pliant, responsive, filled with love for its work and the joy of "doing," answering zestfully the musical demands of their young leader, untrammelled by musty traditions and unloged by the dead wood that eventually becomes part of older organizations.

With such a responsive, eagerly alert body awaiting the command to begin, it is small wonder that the first movement of the Brahms symphony, No. 1, in C minor (which opened the concert), came in the nature of a revelation, as the noble first theme was broadly outlined, or that the andante sostenuto, with its suave and gentle dignity tinged as with the melancholy of a beautiful late autumn landscape, made its own special appeal. But again, of the lighter Brahms, as evidenced in the allegretto grazioso, the Brahms that most classicists, heaven forbid the mark! know nothing of, since they usually interpret him as gambolling in elephantine humor all through the orchestration. Mr. Stokowski gave a conception truly poetic and graceful—the real man taking genuine delight in making of himself a playmate to minister to the joy of little children; thus becoming one of them and one with them for the time being. This childlike humor, which evades most conductors, was completely in accord with Mr. Stokowski's innermost ideal of Brahms, the great man and the great composer, and his reading expressed it. Then, too, the last movement, with its lofty choral theme at the close, so "Vaterlandisch," large, genial and lovely, the conductor gave to all of this a truly inspired reading. With special genius in his choice of tempi, nothing was blurred even in the most tumultuous passages of the "Tannhäuser" overture, following later, a keen sense of proportion guiding the entire scheme of his conceptions and leaving a feeling of clarity, cohesiveness and musical oneness in its wake.

Sparing of gesture, too, every unobtrusive movement of Mr. Stokowski's left hand bears its own message to his observant men, while the right hand carries the beat at the same time with unwavering steadfastness in its rhythmic regularity. With his modest, semi-ascetic bearing and appearance, Mr. Stokowski's manner of conducting is not unlike Mahler's, either in the modus operandi or in the effects produced, with the addition, however, of the poised, youthful well being which speaks in every gesture, and which also leaves the wide portals of conjecture open for those fond of forecasting future events. Whichever does come, however, one may be certain that a genius of the

baton has been truly discovered in the person of Leopold Stokowski.

A fitting symphonic opening it was, indeed, with Marie Rappold as soloist in the "Freischütz" aria, "Wie nahte mir der Schlummer," and "Dich Theuere Halle," from "Tannhäuser." With youth, beauty and the bearing of a great artist creating an instantaneously favorable impression in her behalf, even before she sings a note, Madame Rappold unites a voice of glorious lyric beauty, which, when tinged with dramatic fervor, instantaneously changes to a breadth of tone remarkable in that particular vocal timbre. Again, too, Madame Rappold is not merely a singer by the grace of God alone, but a woman possessing the mentality and culture to guide every tone aright, and that without losing a whit of artistic spontaneity, without which there can be no truly enjoyable singing.

In the aria from "Der Freischütz" there was ample scope for the display of varying moods. These were marvelously colored with thrilling vocal effect, doubly aided by the crystal clear German diction of the singer. This naturally brought an endless number of recalls. The Wagner aria, Madame Rappold's second number on the program, was invested with the strongly dramatic declamatory force, which the excellent diction and phrasing aided in making a triumphant greeting in truth. The only fault here lay in the fact that the aria was all too short; the audience plainly signifying by the storm of applause following that an encore was imperatively demanded. This being graciously granted and still further recalls following, the audience had perforce to rest content since never was more than one encore allowed a soloist by order of the management.

Strube's comedy overture, "Puck," which divided the arias, received the light and gracefully fantastic treatment merited by the subject, while the "Tannhäuser" overture, proportionately built to a solid monumental climax—the beauties being allowed to speak for themselves without the extraneous unnecessary aid which so often cumbered a rendering, made a logical and brilliant close to a concert affording unalloyed delight.

That the audience, a large and representative one at both the Friday afternoon rehearsal and Saturday evening concert, should extend a hearty and enthusiastic greeting to Mr. Stokowski and his men goes without saying, but the sincere appreciation evidenced as much by the deep attention as by the outbursts of applause, spoke volumes, indeed, for the strong position held by the Cincinnati Symphony Orchestra and its young conductor in the best musical life of the city.

CINCINNATI JOTTINGS.

Mrs. Herman Lewis, representing the interests of Concert Direction M. H. Hanson, manager of Madame Rappold, passed through Cincinnati en route to Chicago and New York, and was a delighted witness of Madame Rappold's splendid success.



Oscar Hatch Hawley, manager of the Cincinnati Symphony Orchestra, may well congratulate himself and his board of directors on the excellent financial showing of the season, which is far ahead of last year's receipts already.



Judging from the fine musical results obtained in both institutions, the Cincinnati College of Music and the Cincinnati Conservatory of Music, as heard by the writer at recitals attended in these places, the Eastern conservatories had best look to their laurels, since nothing better has been heard in a like grade of work anywhere.



The following, culled from the Symphony prospectus, tells its own story:

Every student of music in Cincinnati and vicinity is entitled to a season ticket for a reserved seat in the gallery for the twelve concerts, at the special rate of \$4. This privilege is granted to those studying under any recognized music teacher, upon presenting a certificate to this effect, whether the teacher is connected with a school of music or not. Blank certificates may be had by applying to Oscar Hatch Hawley, 604-606 Union Trust Building, or at any of the music stores. Students of music may secure choice of seats in the gallery by bidding at the auction sale.

GERTRUDE F. COWEN.

Debut of Baernstein-Regneas Pupil.

At the first performance of "Königskinder" this season at the Metropolitan Opera House, Cleo Gascoigne, the smallest prima donna who has ever appeared on this world-renowned stage, made her debut. It is true the demands made on the singer were not great, but her singing was sufficient to inspire one critic to say: "A new and pleasing feature is the talent of little Cleo Gascoigne, who, in the role of The Child, sang with carrying tone

sweetly and simply and her actions went over the footlights of the great Metropolitan in the same sweet way."

The Press said: "In the third act Cleo Gascoigne sang and acted the part of The Child, who is the spokesman for the band of children from Hellabrunn, charmingly. Her voice, though appropriately infantile in character, rang out clear and expressive into the huge auditorium."

The Sun added: "A word must be said for the charming presentation of 'a child' by Cleo Gascoigne," and the Globe remarked: "Cleo Gascoigne received a round of applause."

This debut is significant in more ways than one—the singer being an American born—and but seventeen years of age. She has studied a little over two years from an American born instructor, Joseph Baernstein-Regneas, who received all of his studio instructions from an American teacher. She is studying Gretel in "Haensel and Gretel," the Forest Bird in "Siegfried," and other parts she hopes to sing.

Rubinstein Club Silver Jubilee.

The Rubinstein Club of New York is celebrating this season its silver anniversary. William R. Chapman was its organizer and has conducted every concert during these years. He bears the record today of the only living conductor who has conducted one society for twenty-five years.

A testimonial reception and banquet will be given to Mr. and Mrs. Chapman at the Waldorf-Astoria on Friday evening, December 15, 1911, at 7 o'clock, under the auspices of the Rubinstein Club. Any one desiring to participate, whether a member of the club or not, may do so by applying to a member of the committee.

Many distinguished guests of honor will be present, and a fine musical program will be rendered by Metropolitan Opera House artists. Tables seating six or eight persons may be secured upon application. Single tickets will be \$5.

Tables and seats will be reserved in their order of application. Boxes and seats in the first gallery will be reserved at a nominal price for those who do not desire tickets for the banquet.

For tickets or further information please apply to Mrs. John Gilbert Gulick, acting chairman, Hotel Ganoga, 35 East Twenty-seventh street; Helen Barrett, treasurer, 222 Riverside drive; F. W. Devoe, honorary chairman, the first president of the club.

The committee from the Rubinstein Club includes Mr. and Mrs. W. H. H. Amerman, Mr. and Mrs. Wm. Grant Brown, Mary Jordan Baker, Helen Barrett, Mr. and Mrs. A. H. Candlish, Mr. and Mrs. Robert F. Cartwright, Mrs. Arthur Murray Dodge, Mr. and Mrs. Samuel Lane Gross, Mr. and Mrs. John H. Griesel, Dr. and Mrs. John Gilbert Gulick, Florence Guernsey, Mr. and Mrs. Albert W. Harris, Mr. and Mrs. H. C. Hallenbeck, Mr. and Mrs. Samuel J. Kramer, Mr. and Mrs. George Walton Newton, Mrs. Eugene Hoffman Porter, Mr. and Mrs. Charles Louis Sicard, Dr. and Mrs. John Hudson Storer, Mr. and Mrs. Charles Albert Small, Mr. and Mrs. Charles F. Terhune, and Mrs. Charles Tollner.

Esperanza Garrigue Presents Pupil.

Esperanza Garrigue presented her pupil, Roa Eaton, lyric soprano, assisted by Godfrey Pretz, flutist, at a private concert given Friday, November 17, at the Garrigue studios, Heathcote Hall, New York. The attentive and enthusiastic audience was unanimous in its praise of the purity of Miss Eaton's voice, her masterly technic, and ability of expression.

Godfrey Pretz is a new acquisition to the ranks of flutists in New York. He has a big, beautiful tone, and plays with feeling.

These artists practice daily together and have a large repertory of music ready for the public, never heard in America.

Several engagements for public and private concerts were consummated during the afternoon with those authorized to engage them if the concert proved a success.

At Esperanza Garrigue's next concert her pupil, Virginia Wilson, dramatic soprano, will appear in a recital of songs by Schubert, Schumann and Franz.

Florio Pupil's Success.

A report from London states that Tommaso Egani, the American tenor, has recently scored another success as Canio in "Pagliacci" at the Royal Theater, Kingston. Mr. Egani is a pupil of Florio, the New York teacher.

Joseph Haydon, another Florio pupil, has been engaged for one of the principal parts in "Madame Sherry" and has scored success in Dallas, Texas.

Flonzaley Program.

The Flonzaley Quartet is to play Haydn's quartet in G major (op. 17, No. 3), Maurice Ravel's quartet, and the Boccherini quartet in A major (op. 33, No. 6) at the first New York concert of the season, Monday evening, December 4, at Carnegie Lyceum.

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Debut of Orville Harrold in London a Triumph.

Musical Britons Stirred by the Beauty of Young American Tenor's Voice—Harrold Discovered by Oscar Hammerstein—Was Trained by Oscar Saenger—Hailed as the Product of the "Two Oscars."

Cables from London last Wednesday night chronicled the triumphant debut of Orville Harrold, the American tenor, at Oscar Hammerstein's new London Opera House. Harrold appeared as Arnold in Rossini's opera "William Tell," and without a single adverse line the debut was pronounced one of the most successful ever made by an American-born singer on a London stage.

Orville Harrold's career is typical of America, the land of promise for ambitious men and women in all lines. Harrold was "discovered" by Oscar Hammerstein when he was singing in vaudeville, a field in which he was new. Hammerstein, convinced that Harrold's voice was unusual, telephoned from the Manhattan Opera House (the date was Saturday October 23, 1909) to Oscar Saenger and requested the American maestro to come over to the Opera House Sunday and hear Harrold. It did not take long for Mr. Saenger to compliment Mr. Hammerstein on his judgment of a voice, for in Saenger's opinion, the timbre of Harrold's voice was quite remarkable. Then Mr. Hammerstein said to Mr. Saenger: "I place the young man in your care; make a good singer of him."

A week later, after this interview, Saenger heard Harrold sing with orchestra and he was still more convinced that Harrold was a coming singer. Then the arrangements for study were completed, and the training of the artist begun. All during the autumn and winter of 1909-1910 Harrold received daily lessons from Saenger, and he continued these lessons without interruption until he left for Europe in June of this year (1911).

Harrold's extraordinary capacity for study may be divined by the fact that on January 16, 1910, he was able to make his debut at a Sunday night concert at the Manhattan Opera House. A month later he made his first appearance in opera, in a role no less than that of Canio in "Pagliacci." A month following he sang the Duke in "Rigoletto," and during that winter Harrold was booked to make a brief concert tour with Tetrazzini through the Middle West, during which the generous hearted prima donna allowed the young tenor to divide honors with her.

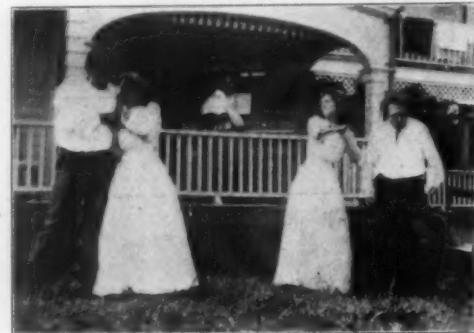
Having witnessed the marvelous progress made by Harrold during six or seven months' study, Mr. Saenger decided to forego his European trip in the summer of 1910 in order to continue his work with Harrold. They went up into Maine, where Saenger rented a cottage near Camden, on Penobscot Bay. They took with them language teachers, and William Falk, Mr. Saenger's assistant. All worked like Trojans. Harrold put in from six to eight hours a day—one hour on tone work, two hours on dramatic action, two hours on languages, and two or more hours memorizing and preparing studies for the following day. In speaking of this memorable summer with a MUSICAL COURIER representative, Mr. Saenger said: "I do not believe any aspirant for the operatic stage ever worked as Orville Harrold did that summer up in Maine. We insisted upon taking care of the physical as well as the artistic. Health, you know, is indispensable to a singer. We arose at 6 in the morning, took a horseback ride often of two hours' duration, followed by a plunge in the bay. Then came breakfast, and by 9 o'clock we were ready for work. Often at night as I was about to retire to my room I heard Harrold in his room memorizing his roles. By this systematic and thorough study the young tenor added eight new roles to his repertory.

"It has been stated," added Mr. Saenger, "that Harrold at one time was the driver of a grocery wagon; that may be, but he was a well educated man, just the same. Had he not been trained mentally he never could have accomplished what he did in two years. On our rides about the country we discussed philosophy, politics, religion, literature—every worthy subject but music, and we did this purposely to ascertain the extent of Harrold's education and the extent of his reading. He is wonderfully well read, and well informed on a wide variety of topics. If there are any more drivers of grocery wagons like Harrold, I trust some other discerning impresario will discover them quick," and Mr. Saenger smiled, and then became serious again.

Taking up the subject of Americans who go abroad to study, Mr. Saenger declared with emphasis that there was absolutely no need of it. The case of Harrold is the best evidence that Americans ought to be trained in their own country.

"Why should Americans go abroad to study?" asked Mr. Saenger. "Surely there is no place like New York for ambitious vocal students. The greatest singers of the world appear at the Metropolitan Opera House, hence stu-

dents have the opportunities to hear all schools of singing at their best. Then, too, I think pupils and teachers should speak the same language. There are a hundred and one



OSCAR SAENGER TEACHING ORVILLE HARROLD THE ROLE OF THE DUKE IN "RIGOLETTO."

things that require discussion in preparing for a career, and how can matters be talked over clearly by students and teachers who do not speak the same language fluently?"

Mr. Saenger paid Oscar Hammerstein an eloquent trib-



OSCAR SAENGER TEACHING ORVILLE HARROLD TURRIDU IN "CAVALIERIA RUSTICANA."

ute, stating that in his (Saenger's) opinion Hammerstein is an expert judge of voices. In the reign of Hammerstein at the Manhattan Opera House Mr. Saenger frequently went behind the scenes to talk over matters of mutual in-



OSCAR SAENGER (LEFT) AND ORVILLE HARROLD.

terest, and invariably the impresario was standing in the left wings carefully watching the singers. His comments

showed that the manager had made note of every fine point in the singing and acting of his artists. Hammerstein was tireless in his zeal, and nothing seemed to please him more than to find a young singer of whose future possibilities there was no doubt.

Spalding's Triumph in Buffalo.

The following criticism from the Buffalo Express of November 14 furnishes one more indication that Albert Spalding is winning a legion of admirers in his own country. Madame Maconda, the American coloratura soprano, who appeared in the recital with Mr. Spalding, earned a large share of glory for herself. The reviewer for the Express wrote as follows about the concert:

SPALDING, VIOLINIST.

EXCELLENT CONCERT BY THE YOUNG AMERICAN ARTIST.

ADVANCE IS GREAT.

CHARLOTTE MACONDA, THE SOPRANO, SANG WELL.

Under the local management of William G. Kerr, a concert was given last evening in Convention Hall by Albert Spalding, violinist, and Charlotte Maconda, soprano. Both of these artists have appeared in Buffalo on former occasions and both have won earlier favor by their meritorious work.

Mr. Spalding's last appearance in this city was in May, 1909, when he played in Convention Hall in connection with the Dresden Orchestra. In the interim his artistic growth has been prodigious. Not alone in technical mastery has he advanced, although the gain along this line is large, but in authority and in his musical conception he shows admirable advance. This young American has brains and determination, two great essentials in the making of an artist. He has been fortunate in having also every possible opportunity for study that wealth can give, and possessing a worthy ambition to excel in his chosen career, he has neglected no single thing that points to success. His playing last night disclosed a tone of exceptional beauty, harmonies of exquisite clarity, an intonation almost impeccable and a keen musical intelligence. Mr. Spalding has yet to free himself from the habit of repression peculiar to the American artist, to give looser rein to the artistic impulse, before he can attain to the heights to which his ambition leads him. He has accomplished such splendid things within the last two years that one is justified in expecting from him still greater development and achievements.

Starting with Tartini's "Devil's Trill" (programmed as the "Devil's Thrill"), Mr. Spalding's numbers included a group of classics by Couperin, Beethoven and Mozart, and one by the moderns, Lalo, Faure and Saint-Saëns. Wieniawski's "Souvenir de Moscow" closed the list, to which several encores were added. The Beethoven romance in F was read with fine simplicity and the airy grace and fleetness of the Mozart G major rondo were captivating indeed. His brilliant performance of the Saint-Saëns "Introduction and Rondo Capriccioso" aroused the rather lethargic audience to much enthusiasm and compelled the addition of an extra number, one of the Brahms Hungarian dances.

Madame Maconda deserves the thanks of the public for presenting a song group of such charm as the following: "Le Soir," Thomas; "Dans la Plaine," Widor; "Le Miroir," Ferrari; "Vine Amour," Massenet. The first three songs were all of real beauty, and the third one of special loveliness, both thematically and in its piano accompaniment. A second group in English was less interesting, except for Rubinstein's "Good-Night." In the two florid selections, "Le Printemps," a waltz by Lully, and in the Mozart aria granted as an encore, Madame Maconda showed her command of coloratura singing, but it was in the songs that the pure and sweet quality of her voice and her fine musicianship were most apparent.

The accompanist was André Benoist, who played with musical tone, but who seemed unfamiliar with his music, and failed to give the soloist adequate support. Madame Maconda, Mr. Spalding and Mr. Gomph at the organ collaborated in performance of the Bach-Gounod "Ave Maria," which won much favor. The next concert in Mr. Kerr's series will take place on December 16, when Arthur Friedheim, pianist, and Rosa Olitzka, contralto, will be the artists.

M. M. H.

Hutcheson on Tone Production.

"Three things are necessary for the production of beautiful tone," said Ernest Hutcheson in a recent interview, "imagination to conceive it, sensitive mechanism to produce it, and an acute ear to judge whether the effect produced is what one intended it to be. Too little attention is usually paid to quality of tone production in the early stages of piano study. Even in the most strictly technical exercises beauty of sound should be striven for, and the training of the ear should be as careful as the training of the muscles. All attempts to force tone are fatal. If you have a tone that is naturally small, be satisfied to build it up gradually, and never at the expense of beauty. Above all, let the ear constantly guide and criticise the work of the fingers."

Olitzka Engaged by Chicago Apollo Club.

Rosa Olitzka, the contralto, has been engaged by the Chicago Apollo Club to sing in the performance which the club is to give next spring of Grieg's cantata "Olav Trygvasson." The date of the performance is April 1. Madame Olitzka is in the East at present filling some engagements in New York and vicinity. She appeared at the Hippodrome concert Sunday evening.

Baklanoff to Sing in Vienna.

The Russian baritone, Georges Baklanoff, an unusually gifted artist, who sang in Boston at the Opera, is to sing at the Imperial Opera, Vienna.

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Sonate in H-dur, op. 106
1. Allegro. — 2. Scherzo. — 3. Adagio sostenuto.
— 4. Allegro risoluto (Fuga a tre voci).
Sonate in E-dur, op. 109
1. Vivace, ma non troppo. — 2. Prestissimo. — 3. Andante con variazioni.
Sonate in As-dur, op. 110
1. Moderato cantabile. — 2. Allegro molto. — 3. Adagio. — 4. Allegro.
Sonate in C-moll, op. 111
1. Maestoso—Allegro con brio. — 2. Arietta — Adagio molto semplice.

III. Abend

F. CHOPIN:

12 Präludien aus op. 28 und op. 45.
12 Etüden, op. 10.
12 Etüden, op. 25.
Drei neue Etüden: No. 1. Fis-moll,
No. 2. As-dur.
No. 3. Des-dur.
Nocturnes in Fis-moll und Fis-dur, op. 48, No. 2;
op. 15, No. 2.
Valses in As-dur und Des-dur, op. 42; op. 64, No. 1.
Polonaise in As-dur, op. 53.

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F. LISZT:

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1. Sposalizio. — 2. Il Penseroso.
3. Canzonetta del Salvator Rosa. — 4. Sonetto 47
del Petrarca. — 5. Sonetto 104 del Petrarca. — 6.
Sonetto 123 del Petrarca. — 7. Fantasia quasi
Sonata (Après une lecture de Dante).
Mephisto-Walzer.
Heroischer Marsch.
Lucrezia Borgia Fantasie.

V. Abend

J. BRAHMS:

Variationen und Fuge über ein Thema von Händel.
op. 24.
Zwei Rhapsodien in H-moll und G-moll, op. 79.
Vier Klavierstücke, op. 119
1. Intermezzo, H-moll. — 2. Intermezzo, E-moll.
— 3. Intermezzo, C-dur. — 4. Rhapsodie, Es-dur.
Acht Walzer, op. 39.
Variationen über ein Thema von Paganini, op. 35.

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ST. LOUIS

St. Louis, Mo., November 14, 1911.

With Harold Bauer as soloist, the St. Louis Symphony Society opened its season last Friday and Saturday very successfully. As a pianist Mr. Bauer made a splendid impression. His renditions of the "Hungarian Fantasy" and "The Dance of Death," both by Liszt, were brilliant and forceful and received much enthusiastic applause. The selections of the orchestra in this All-Liszt program, were the "Faust Symphony" and "Les Preludes." Though the symphony was unusually long it was highly appreciated, especially the last movement, which is descriptive of Mephistopheles. The work of the orchestra in accompanying the piano solos was particularly beautiful, and, together with the other numbers, showed a great improvement over the playing of last year.

Last week there also began the series of Sunday popular concerts by the St. Louis Symphony Orchestra. It is no wonder that with such a program as was played hundreds of people had to be turned away. Mr. Zach is coming to the front as a successful composer as well as a director. His "Reverie," played on Sunday, was very well liked and had to be repeated. The program for next Sunday promises to be attractive.

On Friday evening, November 14, at the Wednesday Club Auditorium, Ellis Levy gave a concert which proved him to be one of the most capable violinists of the city. On his program was the Wieniawski concerto in D minor, one of the most melodious of the violin classics, as well as numbers showing great technical ability. Mr. Levy is a fine artist and is deserving of the splendid reputation, both as a performer and as a teacher, which he has acquired during the year he has been in St. Louis.

Frank Weltner gave a Grieg program at the Weltner Conservatory Recital Hall last Sunday afternoon. Mr. Weltner is a very proficient pianist and these concerts, which he gives quite frequently, are well attended and greatly appreciated.

Charles Galloway gave a fine organ recital at St. Peter's Episcopal Church on Sunday afternoon, November 12.

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McCormack recently sang the role of Pinkerton in "Madama Butterfly," and, according to the notices received, scored another success. The tenor is to open his American tour in Vancouver, B. C., under the management of the Quinlan International Musical Agency. He is to give a recital in New York next April.

MUSIC IN BUFFALO.

BUFFALO, N. Y., November 15, 1911.
Musical events as thick "as leaves at Vallombrosa" are scattered along the roads which lead to Convention Hall, Twentieth Century Hall, and the Teck Theater, not counting minor musicales in smaller auditoriums and private homes.

Two nights and one matinee of the All Star Russian Ballet gave pleasure to lovers of the terpsichorean art and pantomime at the Teck Theater last week.

The first of a series of concerts under the local management of William G. Kerr took place at Convention Hall, November 12. Albert Spalding, the distinguished violinist, and Madame Maconda, coloratura soprano, gave a joint recital. Three years ago Mr. Spalding appeared at the Teck Theater with Madame Jomelli. Even then one recognized his remarkable talent. Since then his technical skill and gift of expression have blossomed into maturity. The audience's eloquent tribute of absorbed attention during the performance of an exacting program was followed by prolonged applause, resulting in many recalls. Mr. Spalding's modest bows failed to satisfy, so with characteristic generosity he played three more taxing compositions of Mozart, Brahms and Sarasate. Madame Maconda deepened the favorable impression made here less than a year ago as soloist with the Clef Club Chorus. Madame Maconda sang delightfully a group of songs, responding to an encore with an aria from "The Magic Flute," and later adding to her prestige by singing beautifully the Bach-Gounod "Ave Maria" to Mr. Spalding's exquisite violin obligato, further enhanced in beauty by the organ accompaniment of William Gomph. The audience demanded a repetition, and later many offered their personal congratulations "behind the scenes."

Cards have been issued for a musicale on Friday, November 17, by Mrs. John Adsit, mother of Margaret Adsit Barrell, when a distinguished company will not only meet Eva von Knorsen Oncken, but her sister, Baroness von Knorsen. Further comment reserved for another letter.

November 16 the Clef Club Chorus gives the first of the season's series of concerts under the direction of Alfred Jung. The assistant soloist will be Reinhard Werrenrath, baritone.

A piano and song recital will be given at Twentieth Century Hall, on November 22. The appearance of Madame von Knorsen Oncken, pianist, is always a guarantee of virtuosity. Mr. Oncken, baritone, has not had an opportunity of becoming so well known in Buffalo. The program promises a fine entertainment.

VIRGINIA KEENE.

Dallmeyer Russell's Opening Concert.

Dallmeyer Russell, the Pittsburgh pianist, opened his third year of historical piano recitals at the Rittenhouse on Friday evening, November 10, with Emma Baumann, soprano, assisting in the program. During the past two seasons Mr. Russell has held these affairs in his home studio rooms, but the ever increasing attendance made it necessary to seek a larger place, and this season he has engaged the Rittenhouse for five evenings. The program for this occasion was a miscellaneous one, and when Mr. Russell appeared on the stage for his first number he was greeted by an audience which filled to overflowing the large Rittenhouse Hall, and incidentally creating a precedent in the appreciation of piano music in Pittsburgh.

Mr. Russell, who spent the summer in Paris with Harold Bauer, showed marked improvement in his work. Some of the tonal effects were extremely beautiful, and supported always by a sure, brilliant technic. Miss Baumann was well received.

The next recital will be held on December 14, with Rose Leader, contralto, as soloist. The program will be devoted to the compositions of Franz Liszt. Arrangements have been made with the Rittenhouse management to accommodate the crowds with more ease than was the case in the first affair. Blanche Sanders Walker is the accompanist for the series of recitals.

Zeisler Goes Abroad After New York Recital.

Fannie Bloomfield Zeisler will give her annual New York recital at Carnegie Hall, Saturday afternoon, December 2. Immediately after this appearance the pianist sails for Europe to fill engagements in London and make a tour through Germany.

Heinrich Hensel's Triumph at Covent Garden as Siegfried

The following press opinions attest to the success of Heinrich Hensel, the young Wagnerian tenor, who made his debut at Covent Garden, London, this season:

Mr. Hensel is perhaps more like Siegfried in appearance than any other singer who has appeared here in the part. His acting is delightfully boyish. His voice showed no signs of fatigue to the very end.—London Times, November 3, 1911.

The promise of high qualities as an interpreter of Wagner's music shown by Mr. Hensel in his previous impersonations was completely

realized in this trying part. So youthful a Siegfried has not been seen at the German representations for many years, if ever, and to his light-hearted and boyish bearing he added the qualification of the ability to sing the music with tone that was for the most part pleasing and with an amount of expression that gave it all point. Mr. Hensel's experiences on both the Italian and German stage have given him a wide command of vocal color. His singing was at all times vigorous, and an extra amount of this quality was called for in the "Forging Song," since Mr. Schalk, who conducted, allowed the orchestra too much liberty in the matter of volume. Nevertheless Mr. Hensel's vivacious acting, his well expressed disbelief in the slyious Mime, and his earnestness of style as well as his extent of vocal resource shown in the stupendous duet with which the selection closes, made his efforts of uncommon value. They were readily recognized by the large audience, who accorded him a special reception.—Morning Post, November 3, 1911.



HEINRICH HENSEL AS SIEGFRIED.

ed disbelief in the slyious Mime, and his earnestness of style as well as his extent of vocal resource shown in the stupendous duet with which the selection closes, made his efforts of uncommon value. They were readily recognized by the large audience, who accorded him a special reception.—Morning Post, November 3, 1911.

Heinrich Hensel sang as the dauntless Siegfried for the first time yesterday in the third evening of "The Ring" at Covent Garden.

Mr. Hensel was young looking and good looking in a part in which characteristics of comfortable middle age are more disastrous than anywhere else in lyric art, and his conception of the part was full of proofs of his intelligence and happy judgment. Mr. Hensel really sang throughout the gigantic and exhausting three acts. The result was an unusually satisfying Siegfried.—Daily Mail, November 3, 1911.

Dramas of youth and love—be they only music dramas—require heroes that look their parts, in addition to being able to sing and act them. Siegfrieds who have filled these necessities have been few and far between of late, and as Mr. Hensel, who appeared as the youthful but Admirable Crichton at Covent Garden last night, was an exception to the rule, his advent was particularly welcome. Mr. Hensel's voice is more vocal than the majority of German tenors. In figure, form, bearing and voice Mr. Hensel was quite the most simple, natural and convincing Siegfried seen at Covent Garden for time enough.—Standard, November 3, 1911.

There were two notable changes in the cast, Mr. Hensel assuming the part of Siegfried, in which he distinguished himself so greatly in the third section of the tetralogy. No greater praise can be given Mr. Hensel than to say that his Siegfried the second was as good as his Siegfried the first. His death was particularly natural, while during his conversation with the Rhine maidens he made a singularly prepossessing figure and sang with irresistible charm.—Standard, November 6, 1911.

The most natural, prepossessing and vocally satisfying Siegfried that has appeared at Covent Garden for many years was heard last night.

This was Mr. Hensel, whose boyishness, charm of manner and semantic bearing—not to mention his singularly agreeable figure—won him immediate success.

Mr. Hensel was called before the curtain more than half a dozen times—a distinction that counts for much in music drama.—Daily Express, November 3, 1911.

In Mr. Hensel we have a new Siegfried of conspicuous merit. His youthful appearance and his strong, buoyant acting are considerable assets, and he knows how to sing, which is not at all a foregone conclusion with Wagnerian tenors. Consequently, he sang Siegfried's death scene as impressively as it has been sung at Covent Garden for a long time. One is hardly surprised to learn that he studied in Italy and for many years devoted himself to the lyric repertory, and the story has a moral.—World, November 7, 1911.

Mr. Hensel created a very favorable impression on Thursday evening by his fine singing and spirited acting in Siegfried; he is certainly one of the best of the German tenors that have been heard here of late years. His singing is far more lyric and vocal than that of many of his countrymen, and he has the advantage of a youthful appearance on the stage.—Daily Chronicle, November 4, 1911.

Mr. Hensel showed that it is quite possible to be dramatic and musical at the same time, and altogether one cannot praise his singing too highly.—Daily News, November 3, 1911.

With a few exceptions the casts have been the same as for the first cycle, the only notable alteration being the first appearance in London of Mr. Hensel as Siegfried. What Hamlet is to the actor, Siegfried is to the operatic tenor, since few have approached it successfully. The character embodies the idea of ebullient, heroic youth, and no one has so happily realized this side of the part as Mr. Hensel. He was at once the ideal son of nature and the perfect lover. Vocally he had already distinguished himself in other roles as a tenor whose voice and methods accorded more with English tastes than the generality of Wagnerian singers. Taken altogether, Mr. Hensel is proving, perhaps, the most capable of the many young

newcomers to Covent Garden.—News of the World, November 5, 1911.

Covent Garden has seldom seen a Siegfried who in face, form and bearing satisfied the requirements of the role as fully as Mr. Hensel.—Daily Express, November 6, 1911.

Bachaus American Debut, January 5.

Wilhelm Bachaus, the German pianist, due to arrive in New York during holiday week, will make his American debut with the New York Symphony Orchestra at the Century Theater, January 5. He plays with the orchestra again on January 7. For this pair of concerts Mr. Bachaus is to play the Beethoven concerto in C minor. Mr. Bachaus will play with the Theodore Thomas Orchestra, with the St. Louis Symphony, the Toronto Symphony, the Philadelphia and Cincinnati Orchestras and with the Boston Symphony Orchestra in Boston. The tour is to close with the Boston Orchestra, March 15 and 17.

Holger Birkerod Returns to New York.

Holger Birkerod, the Danish ballad singer, has returned to New York from a most successful concert tour in the West. He has been received everywhere enthusiastically, not only by his compatriots but also by Americans who acclaimed him as a fine interpreter of the classic German lied and modern American songs.

Following are two press comments regarding Mr. Birkerod's appearances:

The select audience in attendance last evening was sufficiently cultured to appreciate the treat afforded them, and the applause that greeted every number on the cosmopolitan program was spontaneous and hearty.

Mr. Birkerod's singing is a revelation. His voice, trained to perfection, is of remarkable range and timbre, marvelous in volume and wonderful in tonal shading, so it is not to be wondered at that he captures his audience by storm, as it were, as his interpretation of the great masters is daringly original, yet magnetically captivating.

His program comprised ten selections from world famous composers, and he sang equally fluently in Danish, German, Italian and French.

Following the concert Mr. Birkerod was tendered a reception in the club rooms on the first floor and proved to be a jolly good fellow and a true Bohemian, like all true artists.

Today he was entertained by the Racine School of Fine Arts, as he will stay in the city until tomorrow morning, when he leaves for Waupaca en route for Minneapolis and the coast.—Racine, Wis., Daily News.

Music lovers who failed to find a seat in the crowded Danebo Hall last night missed the opportunity of hearing one of the most remarkable voices that has ever charmed a Council Bluffs audience. Holger Birkerod, the Danish baritone, did more than Consul Lingby and other cultured Danes expected of him. He held a big audience for two hours in a state of rapt admiration.

Three-fourths of the audience were Danish citizens, but fatherland

pride was not required to accord their fellow countryman all of the appreciation possible. The genius of the man compelled approval. The hall was not the best adapted for concert purposes, but the splendid volume of the singer's voice swept away impediments and was unaffected by environment. Only the Danes could understand the words of the solos, but the rare voice spoke in the universal language of music to all ears. In some of the many encores Swedish, Norwegian and Danish folk lore ballads were given that carried



HOLGER BIRKEROD.

the listeners almost out of their seats. He played with a master hand upon the emotions, and between selections there was genuine applause. Those who have heard Jean de Reszke and Battistini declared last night that Birkerod was in every respect their equal with dramatic intensity in the interpretation of his songs not passed by them. At the close of the concert the Danish singer was almost mobbed by his fellow countrymen. A short informal reception was held and he was presented to many Council Bluffs citizens.—Omaha, Neb., Bee.

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MINNEAPOLIS-ST. PAUL

TWIN CITIES, Minn., November 18, 1911.

The playing of the first number of the Liszt Centenary program by the St. Paul Symphony Orchestra Tuesday evening brought prolonged and tumultuous applause from a thoroughly pleased audience. Improvement in the orchestra is marked; from somewhere the strings have got more volume and their work Tuesday evening was admirable. There is something in Mr. Rothwell's conducting that holds the attention and never permits the interest to lag and the audience recognized this quality with ready response. "Les Preludes," which is a strikingly good example of Liszt's ability to secure in orchestral expression the wonderful effects he conceived, and the symphonic poem "Orpheus," in which is found the working of the great Liszt intellect through the medium of music in an intimate and quietly appealing way, were well played by the orchestra. The "Mephisto Waltz" No. 2 completed the program. The orchestra further distinguished itself in the accompaniment to the Liszt concerto (E flat major), played by the soloist, Rudolph Ganz. The lethargy so often felt in an audience when a pianist is soloist was conspicuously absent and the brilliant performance of Mr. Ganz aroused tremendous enthusiasm. He played besides the concerto two solos, the third "Liebestraum" and the "Rakoczy March."

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The opening event of the week was the appearance at the St. Paul Auditorium, under the management of Mrs. Snyder, of Jan Kubelik in a program of Corelli, Bach, Beethoven, Paganini, Vieuxtemps and Saint-Saëns. The assisting artist was Giuseppe Fabbrini, pianist, of the Twin Cities, who won the cordial approval of his hearers by his musicianly performance of the Chopin Nocturne No. 1 and the Liszt "Mephisto Waltz."

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The program of the St. Paul Symphony Orchestra for the popular concert Sunday afternoon included the "Ruins of Athens" (Beethoven), the "Peer Gynt" suite (Grieg), two movements from the Tchaikowsky "Pathetic" symphony, "Praeludium" and "Berceuse" (Jaernefeldt), "Oberon" overture (Weber).

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Sousa and his band will appear at the Minneapolis Auditorium Wednesday afternoon and at the St. Paul Auditorium Wednesday evening.

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Though there is nothing new in the comment that the program has been well chosen by Mr. Oberhoffer, one cannot but remark it anew when he constructs one that so fully satisfies the demands of the popular concert audi-

ences as did that of last Sunday. The opening number was the Halvorsen march, "Triumphal Entry of the Bojars," a favorite with Minneapolis concert goers, and was followed by the overture to "Haensel and Gretel," which, like any excerpts from this opera with its pleasantly familiar folk themes and fairy motifs, is always gladly welcomed. A number of particular interest was the prelude to Act III of the opera "Kunihild." It was heard here for the first time Sunday and is the work of Mr. Oberhoffer's first teacher, Cyrill Kistler. An audience never fails to hail with delight the Dvorák "Humoreske," which, though used in many arrangements, has become best known through its frequent appearance on the programs of violinists. The orchestration used at this concert was made by Mr. Oberhoffer. The other orchestral numbers were "Wedding March" and "Variations" from "The Country Wedding" (Goldmark) and the Weber-Weingartner "Invitation to the Dance." The highly satisfactory performance of the Tchaikowsky concerto in B flat minor by the soloist, Arthur Shattuck, won for him hearty commendation.

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Again the Russian Imperial Ballet, with Mikail Mordkin at its head, has come to charm the lovers of the dance who dwell in large numbers in the Twin Cities. Performances were given in both the St. Paul and Minneapolis auditoriums. The first part of the program, a fairy tale ballet, "The Lake of Swans," with music by Tchaikowsky, though a succession of lovely pictures, was too long to hold the interest unflagging; the second part, on the contrary, consisted of an interesting group of solo dances, each charming, with Mordkin in his now famous bow and arrow dance, the central figure, and the Liszt Hungarian rhapsody for finale.

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George H. Fairclough has had a busy autumn dedicating organs. New organs at River Falls, Wis., and in St. Paul—Atlantic Congregational—have been dedicated by Mr. Fairclough. His last recital was at Hastings, Minn., when the program was as follows:

Sonata in F minor.....	Mendelssohn
Spring Song, scherzo.....	Macfarlane
Meditation from Thais.....	Massenet
	(Violin, harp and organ.)
Toccata and fugue in D minor.....	Bach
The Answer.....	Wolstenholme
Pilgrims' Chorus (Tannhäuser).....	Wagner
Romance.....	Thomas
	(Violin, harp and organ.)
Eventide.....	Harker
March (Tannhäuser).....	Wagner

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Andante (from concerto)..... Wieniawski
(Violin, harp and organ.)
Marche Cortege (Queen of Sheba)..... Gounod

The Minneapolis Symphony Orchestra Association has announced as soloists for the second series of popular concerts: Giuseppe Fabbrini, December 10; Willy Lamping, December 17; Genevieve Wheat and Henry J. Williams, December 24; Frederic Martin, December 31; Richard Czerwonky, January 7; Lucile (Tewksbury) Stevenson, January 14; Rosina Morris, January 21.

The first big snowstorm of the season seemed to deter no one from attending the regular meeting of the Thursday Musical this week. The program comprised piano, violin, voice, and organ numbers. Dora Kohen opened with the Leschetizky arrangement for the left hand of the sextet from "Lucia" and the MacDowell polonaise. Three songs sung by Mrs. Charles Malcolm Lane followed. The first, "Will o' the Wisp" (Spross), was somewhat lacking in the buoyancy which is its charm because of the slow tempo at which it was taken, and it was not until the third song, "Shena Van," by Mrs. Beach, that the singer came into her own. This delightful song she gave with a beauty of tone and clearness of enunciation that made it a pleasure to hear. Very enjoyable was the trio for violin, organ, and piano, arranged from the adagio of a piano sonata by Richard Strauss, played by Norma Williams, Edwina Wainman, and Gertrude Hull. Two St. Paul soloists appeared on the program: David Colville, baritone, who sang a group of duets with Mrs. Dwight E. Morron, contralto; and Mary Frances Cummings, soprano. Miss Cummings sang "Mia Piccerella" (Gomez), "Im Wogenden Tanze" (Tschaikowsky), "Where the Bee Sucks" (Sullivan), and "Charmant Oiseau" (David). Her voice, sweet and bird-like, is well placed and she did good work in some difficult coloratura passages. Norma Williams showed a mastery of violin technic in the Mozart concerto in G major. Mrs. George L. Lang, in spite of an unfortunate place at the end of a long program, was able to compel the attention

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tion of her hearers by her good rendition of two organ numbers, "In the Twilight" (Harker), and concert overture in C minor (Hollins). The visiting soloist was Marie Meyer Ten Broeck, pianist. Mrs. Ten Broeck created an excellent impression by her very able performance of the Liszt tenth rhapsody. The accompanists of the afternoon were Mrs. Harry W. Crandall, Kate McGaffy, Kate Mork, and Lima O'Brien.

A series of four concerts will be given by the St. Paul Symphony Orchestra for school children on the afternoons of November 29, January 12, February 9, and March 1. The tickets, which are to be from ten to twenty-five cents to children and teachers, will be on sale two days before the concert. Programs will be sent to the schools so that preparatory study may be given to them in advance.

William F. Palmer, a pupil of Frederic Fichtel, gave a program of piano numbers during the lunch hour at the Northwestern Knitting Mills on Friday, November 17.

The number of new things being placed by Mr. Oberhoffer on the programs of the Minneapolis Symphony concerts is a challenge to anyone who might contemplate absence from one of them, for no one dares to take the risk of missing any of the new acquaintances. Two works new to Minneapolis, "Kikimora"—"Ein Volksmaerchen," by Liadow, and "Flagellantenzug" (Bleyle), the latter heard for the first time in America, were played Friday evening. Doubtless the inexplicable sympathy with martyrdom inherent in man is what makes the frenzy of the flagellants a fertile source of inspiration to painters and composers alike. The "Flagellantenzug" of Karl Bleyle—to consider the program Chinese fashion—might be an exposition of the painting of "The Flagellants" that hangs in a public building of a neighboring city, except that the musical picture shows more than is encompassed by even that huge canvas. The picture shows the long, weary line of penitents, some worn out from their terrible penance, others upborne by the zeal of their religious fervor, scouring their bleeding bodies, faces transfigured with the light of their great faith, and all held in the grip of an overpowering emotion. All these things one hears in the music and more, for the "Flagellantenzug" paints first a happier scene, and at the end of a quiet atmosphere prevailing after the period of exhausting religious ecstasy. There is a curious rhythmic scheme, or lack of scheme, that adds to the chaotic effect, and the enormous waves of sound produced by full orchestra and organ are amazing. It is one of the most interesting compositions that Mr. Oberhoffer has offered and suffice it to say that it lost nothing in the presentation. "Kikimora" is, as the rest of its programed title indicates, a fairy tale from the Russian folklore, and consists of a succession of persistent minor strains. The symphony of the evening was the Brahms C minor. The finished performance of this symphony showed the orchestra not to have fallen behind the high standard set for it by its able conductor. Seldom does a pianist receive an ovation such as was accorded Rudolph Ganz, the Swiss pianist, after his playing of the Liszt A major concerto. His manly and natural manner, his clear cut, brilliant execution, and not a little too his agreeably American appearance, made an instantaneous conquest. He was compelled to play not only one encore, but two—the Liszt "Liebestraum" and Chopin-Liszt "The Maiden's Wish."

Giuseppe Fabbrini, the Italian pianist of the Minneapolis School of Music, Oratory, and Dramatic Art, is announced to appear with the Minneapolis Symphony Orchestra, Sunday afternoon, December 10. A concert of more than ordinary interest will be given next Saturday morning at the regular hour by Robert Mineil, French hornist, and Oscar Koch, cellist, of the Symphony Orchestra, assisted by Grace Chadbourne, pupil of William H. Pontius. Miss Chadbourne will sing "A Dream of Thee," a new song by William H. Pontius, with cello obligato. Maude Peterson, Ada Reed, Annie Swenson, Florence Graling, and Belle Sandford, pupils of Wilma Anderson-Gilman, will appear in a concert next Tuesday evening, November 21. They will be assisted by Ruth Anderson, violinist. A special orchestra will accompany under the direction of William H. Pontius. The program is: Concerto G minor, op. 25, andante, presto rondo, by Mendelssohn. Belle Sandford; concerto, D minor, op. 70, moderato assai, by Rubinstein, Florence Graling; concerto, F minor, op. 31, first movement, by Chopin, Maude Peterson; "Paroles du Coeur," by Radoux-Musin, Ruth Anderson; concerto No. 2, op. 22, andante sostenuto, by Saint-Saëns, Ada Reed; concerto No. 2, allegro scherzando, presto, by Saint-Saëns, Annie Swenson. The program for the regular weekly recital was given Saturday morning, November 18, by Esther Jones Guyer, contralto, Marjory Brown, soprano, and Muriel Haydon, soprano, pupils of William H. Pontius, and Louise Brown and Mary Smith, pupils of Kate Mork. The following numbers were given: (a) "Were My Song With Wings Provided," Hahn; (b) "I Hear

You Calling Me," Marshall; Muriel Haydon. From MacDowell's "New England Sketches," (a) "Indian Idyl," (b) "To An Old White Pine," Mary Smith. (a) "The Parting Rose," Pontius, (b) "Der Tod und das Mädelchen," Schubert, (c) "Flower Song" ("Faust"), Gounod, Esther Jones Guyer. "Air de Ballet," Moskowski, Louise Brown. (a) "He is Good, He is Kind" ("Herodiade") Massenet, (b) "The Usual Way" (MS.), Pontius, Marjory Brown, Wilma Anderson-Gilman, pianist, and Ruth Anderson, violinist, are announced to give a concert in Fergus Falls, November 27. Mrs. Gilman will also give a recital in Yankton, S. D., November 28, under the auspices of the committee of music, and Miss Anderson and Mrs. Gilman will appear in a concert in St. Cloud November 20. Emma Olsen, pupil of Mrs. Gilman, played in a concert at the Swedish Lutheran Church November 14.

Marie Foley, pupil of Mr. and Mrs. Charles M. Holt, of the department of oratory and dramatic art and a graduate of last year, has opened a studio in Spokane. An attractive circular announces that she makes a specialty of the speaking voice, platform reading and the coaching of plays by amateurs. Miss Foley is also doing considerable public reading. Gerard Van Etten, of last year's class in dramatic art, is with the "Bachelor's Honeymoon" company and writes that they are doing good business in Ohio and Kentucky. Fred Clement, Lyle Clement, Mary Biglow, and Marie Bon are all with the same company.

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Music Teachers to Assemble in Albany.

The New York State Teachers' Association and affiliated associations including a music section will meet in Albany November 27, 28 and 29. The music teachers' section will assemble in Union Lodge Hall Room, with G. O. Bowen, supervisor of music in Yonkers, as chairman of the session. The programs for the day follow:

TUESDAY MORNING.

9.30—The Musical Training of the Grade Teacher. Julia E. Crane, Normal Institute, Potsdam, N. Y.
10.30—(a) Should the State Establish an Educational Standard for Supervisors of Music in the Public Schools, and Require Candidates to Pass Special Examinations?
(b) Should the State Establish a Minimum Educational Requirement in Music for Grade Teachers, and Provide an Examination for Training Schools and Training Class Graduates? H. E. Dann, Cornell University.

TUESDAY AFTERNOON.

2.00—The High School Problem: with particular reference to those high schools which are not the culmination of a complete eight year grammar school course in Music, but in which students are required to complete 152 hours of music. General discussion.
3.00—The Talking Machine in Public School Music. Mrs. Frances E. Clark, former supervisor of music, Milwaukee.
4.00—Teaching Music by Apperception Phrase Cards. Demonstration by Lena H. Blain, special teacher of music, New York City.
Election of officers and other business.

Helen Waldo's Vouge.

As an evidence of the vogue of Helen Waldo, the interpreter of children's songs, Shakespearean lyrics and Scottish songs, and an oratorio singer, it may be stated that between December 29 and February 3 she has but twelve open dates, inclusive of Sundays, which can be filled only in the Middle West and that part of the West east of the Rocky Mountains. After February 1 Miss Waldo will be on the Pacific Coast, returning East through Texas, Oklahoma, etc.

Music in Selma, Ala.

A series of entertainments is being given in Selma, Ala., under the auspices of Louis Merkel and the ladies of the Music Study Club of that city. The series opened on the evening of November 6 with a song recital by David Bispham. The next attraction will be the Russian Trio, consisting of Eugene Bernstein and brothers.

Console Available for Concerts.

Ernesto Consolo, the celebrated Italian pianist, is booking a limited number of engagements through his manager, Antonia Sawyer, 1425 Broadway, New York. Mr. Consolo's sonata recitals in conjunction with Kathleen Parlow, which will take place at the Hotel Astor on January 31 and February 7, will be among the enjoyable affairs of the season. Mr. Consolo is well known throughout Europe, and has appeared in America with the Philharmonic Society of New York, the Theodore Thomas Orchestra of Chicago and several others.

Following are a few of Mr. Consolo's press criticisms:

The Salle de la Maison was crowded—a condition which has been but rarely seen of late. The reason for this crush was the presence on the program of Ernesto Consolo, who most certainly has made complete conquest of the public of Lausanne. It is but just to say that this conquest is the result of his marvelous talents alone and owes nothing to the artifices of mere reclame. . . . M. Consolo showed again in his incomparable art—the art of giving full value in every detail, every phase and every note through a touch remarkably supple and through fine tonal modulations, and yet without sacrificing anything of the general sentiment and the unity of the work.—Suisse, Lucerne.

All the delicious subtlety of Sgambati's little intermezzo was clearly indicated, and the gavotte, with its musette of old English savor, though taken at high speed, was played with consummate finish. Consolo's interpretation of Brahms' F minor sonata earlier in the afternoon displayed full mastery of that fine work.—Daily Telegraph, London.

Ernesto Consolo roused the heartiest enthusiasm. His recital was in truth an exceptional success and proved an artistic triumph in every way. The artist belongs in the first rank of present day piano masters and for the very reason that he is one of the true poets of the piano. The enormous range of his tone variations, his technical facility, which is of the very first order, his physical endurance and his infallible memory—all these are for him only the means toward an artist priesthood that has received the consecration of genuine inspiration.—Neue Hamburger Zeitung, Hamburg.

By his fascinating playing this exceptional artist again carried the Bohemian public off its feet. His soulful interpretation and his faultless technic were admired when he was heard here last year, and now we can but reiterate our fullest admiration and highest possible praise. We in no wise exaggerate when we say that this artist has place among the most eminent piano virtuosos of the world.—Hlas Naroda, Prague.

Consolo is not only an eminent virtuoso, but also, as artist, an individuality of the first rank. His interpretations are at once poetic and fascinating. He always will be remembered by us as standing among the very first of great pianists.—Weekblad voor Musiek, Amsterdam.

Consolo is a mature, thoughtful, richly gifted artist, who has at command a dazzling technic, a faultlessly finished and, in the highest degree, refined style in phrasing, and a tone that is capable of great variation and modulation.—Petersburg Zeitung, St. Petersburg.

George Harris, Jr., to Give Song Recital.

George Harris, Jr., the young American tenor, who sang last month with the New York Symphony Orchestra at the Century Theater in a performance of Liszt's "Faust" symphony, will give a recital at the Harris Theater, New York, Monday, December 4. Mr. Harris was trained in this country and Europe, and in addition to his varied musical accomplishments is a man of liberal education. The singer is an alumnus of Amherst (Mass.) College, of which his esteemed father is president. Besides the appearance with the New York Symphony Orchestra last month Mr. Harris was soloist at a concert with the Listeners' Club of Providence. The following criticism from the Providence Journal of October 24 accords just praise to the beauty of the singer's voice and his unusual art:

Mr. Harris has a beautiful lyric tenor voice, of a soul-satisfying quality, which since his last appearance here has grown in breadth. His program yesterday gave him ample opportunity to display it to advantage, especially in the arias. That from "I Lombardi" is new to his repertory, as are the numbers "Neue Liebe," "Absence" and "The Moon Drops Low." The program was well arranged in groups, the French songs following the German group and preceding the English, and there was sufficient variety of theme and melody to make it especially enjoyable. Mr. Harris' rendition of the aria from "Manon" was given with dramatic force and so well done that he was recalled with enthusiastic applause.

Schumann-Heink's Recital Program.

For her recital at Carnegie Hall, Tuesday afternoon, November 28, Madame Schumann-Heink will sing the following program, accompanied by Katharine Hoffmann:

Die Ehre Gottes, op. 48	Beethoven
Vom Tode, op. 48	Beethoven
Bitten	Beethoven
Ich liebe dich	Schubert
Junge Nonne	Schubert
Liebesbotschaft	Schubert
Du bist die Ruh	Schubert
Die Forelle	Schubert
Kastlöse Liebe	Schubert
In der Fremde	Schubert
Stille	Schubert
Intermezzo	Schubert
Mondnacht	Schubert
Frühlingsnacht	Schubert
Von ewiger Liebe	Brahms
Mainacht	Brahms
Ungarische Ziegenlieder	Brahms
Light	Marion Bauer
Cry of Rachel	Mary Turner Salter
Child's Prayer	Harold

Yolando Méró's Success in Ireland.

When two distinguished artists join forces, the result becomes a revelation of musical beauty to an audience. That the Irish audiences, therefore, appreciated the joint recitals of Yolando Méró and Fritz Kreisler is not to be wondered at, since these names stand among the foremost in the musical world today. The appended notices, therefore, only repeat the story:

Last night's program was made up entirely of instrumental music, two groups of compositions being played by Yolando Méró, who is now visiting this country for the first time, although she is an artist of European reputation. It was an exceedingly interesting and pleasant concert, and both Herr Kreisler and Madame Méró were heard at their best. Piano solos were given by Yolando Méró, who playing recently created a furore in the United States. Madame Méró's playing had a delightful lyrical quality, with something of the warmth and imaginative glow that characterize the limpid poetry of Keats or the drawings of Aubrey Beardsley. She gave a very pleasing interpretation of the larghetto from Chopin's concerto in F minor, and she caught the exuberance of a scherzo in C sharp minor by the same composer. The audience were so enthusiastic that Madame Méró had twice to return to the platform to bow her acknowledgments. Her most artistic performance was perhaps her adorable rendering of a capriccio by Brahms. The twilight charm of Debussy's "Clair de Lune" was also expressed in a manner which must have greatly impressed the audience; and there was intense vitality in her interpretation of Liszt's twelfth rhapsody and Chopin's polonaise in A flat, the latter of which was given as an encore.—*The Belfast News Letter, October 21, 1911.*

There was scarcely a vacant seat in the capacious Ulster Hall last night when Kreisler, the world famous violinist, and Yolando Méró, the renowned pianist, made their appearance.

Yolando Méró is not by any means new to a Belfast audience, as her reception last night conclusively went to show. She first visited the city as the "child wonder" at the piano, as she undoubtedly was, and since then she has been adding to her laurels by leaps and bounds. Her opening items last night were two characteristic pieces from Chopin—larghetto (from the concerto in F minor) and a polonaise in E flat. In both instances she exhibited her masterful style and her exceptionally fine technic. The delicacy with which she played the more elaborate passages of her first number gave one an impression of her marvelous fingerings. The polonaise was equally delightful, and she brought out the emotions of the composition with rare artistic effect. The audience expressed their appreciation by rapturous applause, and for an encore Madame Méró gave a scherzo in C sharp with equally brilliant effect. Her second and final selections were "Clair de Lune" (Debussy), "Capriccio" (Brahms), and the twelfth rhapsody from Liszt. In all of these she was perfectly at home, and particularly in Debussy's fine composition she brought out the delicacy of the music in a very marked degree. The twelfth rhapsody gave Madame Méró an opportunity of demonstrating her great skill and depth of expression. She was loudly and persistently applauded, and, with a dainty little item which she gave as an encore, brought to a conclusion one of the best and most successful concerts ever held in the Ulster Hall.—*Irish News and Belfast Morning News, October 21, 1911.*

Several piano solos were played by Yolando Méró, a Hungarian pianist, whose first appearance here last night evoked great interest. Her principal pieces were Chopin's scherzo larghetto, from the F minor concerto, and his scherzo in F sharp minor. She showed power, emotional expression, and fine technic in her rendering of the larghetto and scherzo. Her broad treatment of the theme in the scherzo made it stand out with a majestic force that gave great contrast to her delicate manipulation of Chopin's charming and characteristic "runs" in the treble. Her expression was suffused with considerable passion, and with picturesque and vivid coloring.—*Dublin Daily Express, October 20, 1911.*

There was something for all tastes in this evening's scheme of concert music. Yolando Méró, a young Hungarian pianist of much achievement, added to the joy of the entertainment. Emotionalism tempered by fine restraint, and guided by a true sense of proportion, marked the work of this pianist. A tendency there was at times, perhaps, to draw out passages charged with sentiment, and one felt this in the Chopin scherzo in C sharp minor (which was substituted for the polonaise in E flat). The rare beauty of her tone and her unfailing instinct for poetical expression were nowhere better displayed than in Chopin's larghetto and in Liszt's twelfth Hungarian rhapsody—this last being her most brilliant performance of the night.

As Herr Kreisler is a master of tone on the violin so is Madame Méró a mistress of tone on the piano. They give a second concert tomorrow. Emphatically they are musicians to be heard.—*Dublin Irish Independent, October 20, 1911.*

Yolando Méró, the Hungarian pianist, is particularly good in her Chopin playing. It is not often we have any of Chopin's concertos, probably on account of the uninteresting character of the orchestral parts, but the larghetto from the concerto in F minor is an especially interesting and beautiful composition, and it should find a more regular place in the repertory of our pianists. The scherzo in C sharp minor was strong and wild, perhaps a trifle too wild, but still Madame Méró has individuality and style of a remarkable character. She also played representative pieces by Debussy and Brahms, and exhibited remarkable brilliancy in the rhapsody by Liszt. The accompaniments were capably played by Haddon Squire.—*Dublin Irish Times, October 20, 1911.*

Mrs. Barrell in Recitals.

Margaret Adsit Barrell, of Buffalo, gave a song recital at the Western College for Women, Oxford, Ohio, Wednesday, November 8. Mrs. Barrell's contralto voice, in the many German numbers, was very effective. The students were won by her charming manner and perfect stage presence, matters in which artists at the beginning of their career are not always proficient. Mrs. Barrell justifies her growing reputation as a singer of German lieder. Her program included songs by Schubert, Schumann, Brahms, Strauss, and a miscellaneous group.

On November 10 Mrs. Barrell appeared in recital in the Woman's Club Auditorium, Cincinnati, Ohio, for the benefit of Glendale Scholarship Fund. Her numbers were: "Die

Ehre Gottes aus der Natur" and "Mailied" (Beethoven), "Das Echo," "Gretchen am Spinnrade" and "Ungeduld" (Schubert), "Jasminenstrauß," "Aufträge" and "The Soldier's Bride" (Schumann), "Mädchenlied" (Brahms), "Heimkehr" and "Heimliche Aufforderung" (Strauss), "J'ai pleuré en Rêve" (Hüe), "Sonnet d'Amour" (Thomé), "Chanson à la Lune" (Jacques-Delcroze), "Chanson des Heures" (Prival), and a modern group.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., November 9, 1911.

The first concert of the Kansas City Symphony Orchestra (conducted by Carl Busch, and under the auspices of the Kansas City Musical Club) at the Schubert Theater last Tuesday afternoon was a genuine success. Giving credit for the "bit" of nervousness felt by every one at the launching of the first concert, the program more generous than the usual type for symphony concerts, was splendid in many details. That Kansas City can amply furnish musicians for this venture was shown by the quality of the general musicianship and the ensemble throughout. An excellent start is thus made through the never to be forgotten efforts of Mrs. George W. Fuller and the Kansas City Musical Club. The progress now depends upon the orchestra under the guidance of Carl Busch, whose many friends and admirers warmly greeted him last Tuesday. The soloist upon this memorable occasion was Gertrude Rennys, soprano of Bayreuth fame, and she shared honors with the orchestra, this being her first appearance in Kansas City. A most cordial greeting was also accorded Frederick Curth, concertmaster of the orchestra, one of

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Kansas City's most noted violinists. The program followed: Vorspiel ("Die Meistersinger"), "Elsa's Dream" ("Lohengrin"), "Dich, Theure Halle" ("Tannhäuser") (Wagner), Gertrude Rennys; symphony, E flat major, Mozart; prelude to third act of "Natoma," Herbert; "Air de Ballet," Percy Pitt; violin, F. Curth; songs, "On the Wild Rose Tree," Rotoli; "La Cloche," Saint-Saëns; "Ein Traum," Grieg; entr'acte, "Sevillana," from "Don Cesar de Bazan," Massenet; barcarolle, "A Night in Lisbon," Saint-Saëns; "Torchlight Dance," "Wedding Procession," from "Feramors," Rubinstein. Mr. Lewis at the piano.

The Kansas City Musical Club will give its first concert of this season Tuesday afternoon, November 28, at the Shubert Theater, when members of the club will give the program. By the way, the club's programs are always most interesting.

May MacDonald, one of Kansas City's favorite pianists, soon will be heard in a recital at the New Casino. Miss MacDonald, a former pupil of Mrs. Busch, has returned from three years' study in Berlin, and the recital date of November 21 is most eagerly awaited.

Rudolf King will present Mary Witters in her second annual recital, assisted by Pearl Maupin, contralto, Tuesday evening, November 14, at New Casino.

One of the prettiest and most delightful song recitals of the season was that given by Edna Forsythe, whose popularity seems unbounded. Miss Forsythe, a product of the Schultz studios, has a very sweet voice of great power and resonance. In a program of well selected songs by Mozart, Tosti, Gounod, Scott and Lehmann, besides arias from Massenet's "Manon," Miss Forsythe gave a

thoroughly enjoyable evening of music. Claude Rader, violinist, the assisting soloist of the evening, added new laurels to his fast rising fame in Kansas City. Mr. Rader is a most ardent pupil of Cesar Thomson. Rudolf King was at the piano.

JEANNETTE DIMM.

MUSIC IN LOS ANGELES.

LOS ANGELES, Cal., November 12, 1911.

Emma Eames and Emilio de Gogorza appeared at the Auditorium with extraordinary success. Manager L. E. Behymer was obliged to add 500 extra seats on the stage to satisfy the great demand for tickets. De Gogorza and Emma Eames were in fine voice and trim. They both lived up to their excellent reputation in a fine program and liberally responded to frequent encores. After each having sung about seventeen pieces, their voices remained as fresh and musical as at the start.

The initial concert of the season by the Los Angeles Symphony Orchestra was an event of importance. The attendance was large and demonstrative. Generally speaking, the program was rendered in a very commendable way—it could not have been otherwise with such a splendid array of musicians. Tschaikowsky's fifth symphony and Debussy's "Après-Midi d'un Faune," the overture to "Fingal's Cave," by Mendelssohn, and "Sigurd Josafar" suite, by Grieg, completed the instrumental part. The vocal numbers, Wagner's "Elsa's Dream" and "Air de Jeanne d'Arc," by Tschaikowsky, were sung by Lilly Dorn.

The Lambardi Opera Company is at the Majestic Theater doing good business. The company gave the first performance of "Thais" ever witnessed in Los Angeles. Massenet's opera charmed the audience greatly.

A brilliant program was given recently by the Southern Chapter of the American Guild of Organists. The program contained a symphony in E minor by F. W. Hallaway, played by Percy Richards; pastorale and allegretto, by H. Parker, performed by Minnie Jenkins; two tempos of the Reubke sonata in C minor, played by Alfred Butler; finale of Vierne, given by C. H. Demorest. The vocal part was a pleasing feature of the entertainment; it was sustained by the choir of Christ Church—seventy voices—and rendered a "Magnificat" and "Nunc Dimittis," by J. E. West, and Reinecke's "Evening Hymn."

"Music on the Waters" was the subject treated by members of the St. Cecilia Club at its recent concert. After the reading of J. Lorraine Barnard on "Water Legends" an interesting program was well performed.

Frank H. Colby, the accomplished musician and discriminating, learned critic, having the gift of literary expression, has issued the first number of a monthly twenty-four page paper entitled Pacific Coast Musician. It deals principally with local musical events. It is neatly compiled and welcomed by the local musical community.

RICHARD LUCCHESI.

MUSIC IN BRIGHTON, ENGLAND.

NOVEMBER 6 '11.

Two "stars" have appeared here on consecutive Saturdays, October 28 and November 4. Bachaus and Kreisler each drew big audiences at the Dome Assembly Hall. The first named enjoys great popularity in the "queen of watering places," and the schoolgirls flock to hear and to see him. He presented a long and representative program, and one which demanded every resource in the possession of a virtuoso. Wilhelm Bachaus is equipped with a technic which carries him through all difficulties, in so far as execution is concerned. Whether he rises to the heights of some of his confreres in other respects is a matter for individual opinion. That he is a great player is beyond dispute, and his youthfulness leaves time for his temperament to mature. Beethoven (op. 81a), Schumann (op. 17), a group of soli from Chopin, "Jardins sous la pluie," by Debussy, and Liszt's "Walderauchen" and "Campanella" were included in his scheme. Wilhelm Bachaus received tremendous ovations, and responded with "extras."

Fritz Kreisler again proved himself "among the prophets." Whether in Mendelssohn's well worn concerto or in his own "Recitativo and Scherzo for Violin Alone," or in his delightfully arranged excerpts from the old-time masters, his playing was unexceptionally fine, and he impressed his hearers with a doubt as to whether there could be better. Kreisler is fortunate in having such an accomplished pianist as Haddon Squire to accompany him. They blended well.

FRANK MOTT HARRISON.

Russian Trio Musical "At Homes."

The Russian Trio—Eugene, Michel and Arthur Bernstein—will give a series of chamber music concerts during the season at the homes of Mrs. Albert Clayburg, Mrs. S. E. Ullman, Mrs. L. C. Williams and Mrs. Henry Zuckerman.

Reopening of the Dalcroze School for Music and Rhythm in the New Building and Festival Hall in Hellerau.

The invitation extended to Professor Jaques-Dalcroze by a prominent committee, composed of Dresden's leading men, and under the chairmanship of the General Intendant of the Royal Opera, Graf von Seebach, to hold a course of instruction in his famous system of rhythmical gymnastics, solfège, improvisation, ear training, etc., has now become a matter of Dresden's musical history.

The success of this instruction has been attested by the fact that it has been attended by hundreds of students and professional men and women of almost all nationalities, as well as by test examinations. These were of such unusual interest and importance that they were visited by a large number of the leading musical minds of Europe including such men as Ad. Appia-Rivaz, Waadland; Paul Böpple, Basel; Professors Dr. Friedländer and H. Kretschmar, Berlin; Music Director Max Schillings, of the Stuttgart Opera; Hofrat von Schuch; Music Director Steinbach, Cologne, and Jean d'Udine, director of the French Institute for Rhythmical Gymnastics in Paris, all of whom formed the general examining committee. The fact that ten pupils received a first class diploma (four an elementary diploma and three a certificate attesting a successful course of study, and that the demand for teachers of the Dalcroze system cannot be met as yet; also the fact that this demand comes from the leading musical institutions of Europe, not excluding the Hoch Schule in Berlin) speaks significantly enough for the value and success of the past year's instruction. Further evidence of success lies in the fact that fifteen out of sixteen who took the teacher's courses for diploma passed the test examinations, while pupils who applied for a year remain for a second year, and those of the second year are taking a third. Even some of those already holding a diploma intend taking a second and third year more. Thus, anticipations have been more than realized and Dalcroze, in teaching his system, has been able to maintain the high level which he undertook. Moreover, he has succeeded in advancing his pupils to hitherto undreamed of heights.

This success has therefore resulted in the fulfillment of the plan to erect in the Garden City of Hellerau a building and festival hall for yearly public performances, thus meeting the desire of Professor Jaques-Dalcroze to found a sort of national institute for his system which is destined, as is hoped, to become a real factor in the whole educational system of the young. For years such a consummation has been most devoutly wished for by leading musical minds, who have thus been the prophets of their time, and to the honor of America be it said that something of this nature was proposed in 1895 by Waldo S. Pratt, professor of music and hymnology in Hartford Theological Seminary, in a paper read before the London Musical Association (Sir John Stainer, chairman) entitled the "Isolation of Music," which in its suggestiveness proved nothing less than startling at least, for that time and occasion, and in which he made a strong plea for the adoption of musical study as an underlying educational factor in the school curriculum, and as a much needed, fabric for the development of mind, body and soul, for humanizing and broadening the character of men and women in general. Not, however, to digress too widely from the present subject, it should be stated that the prime object of this article is to answer some of the many questions arising from a desire to gain exact information as to the whole matter.

"WHAT AND WHERE IS HELLERAU?"

Hellerau is, nominally, a district of Dresden, but in reality a "Garden City" by itself, beautifully situated upon a high, sandy tract, 100 meters above Dresden, overlooking the city and affording a fine view of the outlying country and the Erzgebirge in the distance. Hellerau is, in fact, situated in the midst of a forest which is an outer border of the so called "Königswald" and forming the western

outskirts of the famous Dresdner Haide; hence a locality famous for its fine air and climate, the land being high and dry and perfectly drained. Hellerau is, in short, a place characteristic of the well known beautiful suburbs of Dresden. What makes it most interesting are the circumstances of its founding and the personality of its founder, Karl Schmidt. This man, now a wealthy capitalist, began life in a work that required the hand as well as the mind; he arose to great success in the acquirement of wealth and in the achievement of high aims. He founded the famous "Deutsche Werkstätten" with its colony of the better type of workingmen, all of which is now forming a prominent element in the modern movement of German "Raumkunst" or interior decoration.

The idea of a Garden City in that beautiful forest was his, while the plan of erecting a building and creating a home for the famous Dalcroze system was that of the brothers Dr. Wolff and Harold Dohrn, who invited Professor Dalcroze to make his system known here. Dalcroze replied by saying that a place like Hellerau accorded exactly with his ideas of the place he would desire as the birthplace, so to speak, of the national institute he was

part of the building runs a large hall for festival performances which occupies the height of three stories in one, and can seat an audience of 700, being also provided with a large space (capable of extension) for a stage. While this building is without any complicated stage apparatus, yet it is furnished with all necessities for utilizing the space for the adjustment of light, for the grouping of masses, etc., to the best advantage.

The wings contain ten other halls or rooms for the instruction of classes in the various departments, accompanied by smaller rooms for toilet and wardrobe, containing all appointments for bath and hygienic purposes. The various branches of instruction are those in rhythmical gymnastics, solfège, improvisation, anatomy, chorus singing, simple gymnastics and the dance. As to the performances and stage directions, the latest improvements and ideas have been made use of as far as possible. In this respect the celebrated Adolphe Appia, who has worked so long hand in hand with Professor Jaques-Dalcroze, has been of great aid and influence by reason of his advanced theories, embodied in his famous book, "Die Musik und die Inszenierung," which appeared in 1897 through the publisher Bruckmann, and which has been much read and used in the modern movement for the creating of a new and better stage setting, style, appointments, etc.

At the back of the building are large grounds, affording a fine view over the surrounding country, and these include a beautifully laid out garden and a large open court, or "Freilichtspielplatz," for exercising the gymnastics in the open air, while at the sides are smaller courts for sun and light baths.

Surrounding the main building are houses for the boarding of the pupils, or pupils' pensions, in every respect adequately and beautifully fitted up, all under the charge of Mrs. Dr. Riess, an English lady, living formerly in Munich, who has devoted means and wealth with remarkable personal energies toward forwarding this movement, and is united heart and soul in the same endeavor. Besides these buildings for the main pensions there are smaller private houses for pupils who desire to live near the school in Hellerau, situated for the most part upon the same grounds and not far from the main school building, some of them overlooking the forest and beautiful outlying scenes. The executive architect and painter or decorator are, respectively, Heinrich Tessenow and Alex. von Salzmann, and in addition to other accessories the artists have worked together in making every possible use of light and have used all modern appurtenances so that, as Appia has said, the new temple will be not only a shrine of music, but of light.

Dalcroze is a teacher of humanity and the apostle of joy. His work is directed not only toward musical and bodily development, but the strengthening of the will and the broadening and deepening of character and mind.

In the grand hall built for the great yearly festival performances all the leading musical minds of Europe are likely, at one time or another, to gather, with many art and music loving students, high patrons of art and, indeed, all who are interested or instrumental in this significant movement for assigning to music its rightful place in general education and development of mind, soul and body.

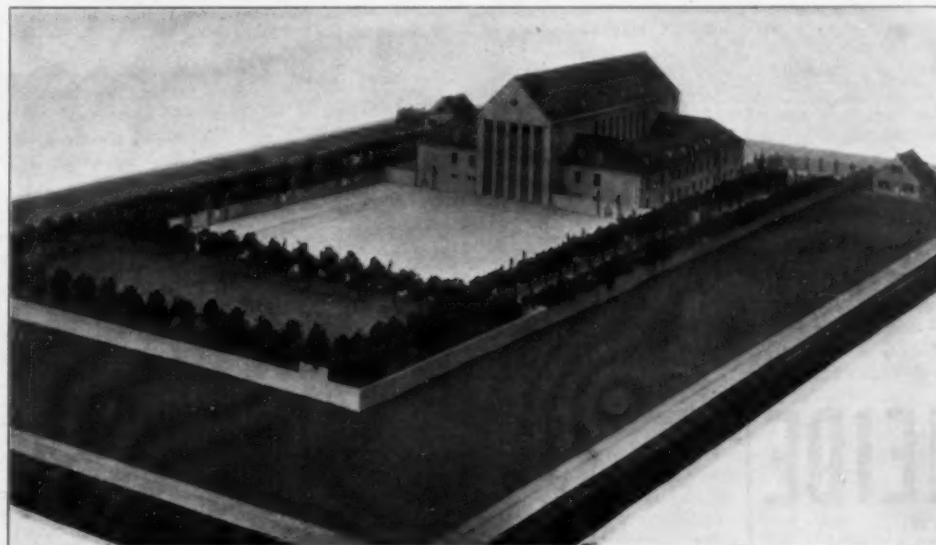
E. POTTER-FRISKE.

Lydia Parant's Pupils Win Approval.

Two talented pupils of Lydia Parant, William F. Welsh and Roy A. Slavin, appeared in a Liszt centenary concert on November 10, in Youngstown, Ohio. Mr. Welsh is organist of St. Columbia's Church and Mr. Slavin of St. Cyril and St. Methodius. Both young men won approval by their good work with the difficult Liszt compositions and received many flattering comments. Miss Parant is instructor at Ursuline Academy, from which Messrs. Welsh and Slavin were graduated.

Mildred Potter's Bookings.

Mildred Potter, the contralto, has been engaged to sing in the performance of "The Messiah" with the Worcester (Mass.) Oratorio Society, December 26. Among the spring engagements already closed for Miss Potter is the Paterson (N. J.) Music Festival.



THE DALCROZE SCHOOL FOR MUSIC AND RHYTHM IN HELLERAU.

Architect, H. Tessenow.

PARIS

PARIS, November 10, 1911.

There was a large attendance November 1 at one of the now established Lamperti-Valda musicales and the following program was heard:

Recitations by Eileen Elyce.
Aria from Mignon.....Thomas
Aria di Nocelli—Pagliacci.....Leoncavallo
Un doux Lieu.....Alfred Delbruck
Old Scotch Songs.
Victoria Harrel.

Chanson ProvencalDell' Acqua
SerenadeThomas Cator
Eleanor Cator.

Duet—Sull' Aria, Nozze di FigaroMozart
Miss Harrel and Miss Ort.

Duet—Love and Spring.....Alfred Delbruck

Miss Harrel and Miss Cator.

Monsieur Mousikant and Louis Maraude at the piano.

This musicale was eminently successful, proving the artistic results of the Lamperti-Valda method of bel canto.

■ ■ ■

It is probable that Madame Calvé will sing in Paris this winter, either at the Opera Comique or at the Gaite Lyrique.

■ ■ ■

George Edwards, of London, the well known manager, talking about the differences of taste in the audiences of various large cities, said that for instance "Veronique" and "The Duchess of Dantzig," which have been performed in London for years with enormous success, represented a loss to him in New York of \$140,000.

■ ■ ■

Massenet arises every morning at 4 o'clock to read proofs of his two new operas, "Panurge" and "Amadis."

■ ■ ■

"Le Chemineau," by Xavier Leroux, was reproduced a few days ago at the Opéra Comique with remarkable success.

■ ■ ■

At the rehearsal of "Proserpine," which is to be performed at the Trianon Lyrique, Camille Saint-Saëns was present in person.

■ ■ ■

Georgia Richardson, the brilliant artist-pupil of Wager Swayne, is announced to play the "Emperor" concerto of Beethoven with the Touche Orchestra on November

13. Owing to her great success with this concerto two years ago, Miss Richardson has now been engaged to repeat it.

■ ■ ■

Washington Palace, a building on the Rue Magellan, in which concerts have taken place and in which the Christian Science Church meets, has been disposed of by Washington Lopp to Rumpelmayer's, and Mr. Lopp returns with his family to the United States, after having made a fortune in Paris.

■ ■ ■

The "Chatelet" announces seven matinees to be given this season by Isadora Duncan, the celebrated dancer. A large orchestra, composed of over a hundred members of the Colonne Concerts, conducted by Gabriel Pierne, is to accompany the aesthetic dances of Miss Duncan at each performance.

■ ■ ■

Colonne Concerts: Handel's symphony in D minor caused real enthusiasm at the Chatelet last Sunday, this wonderful composition having been rendered by the orchestra with great care and deep feeling. Bach's concerto in F for piano and two flutes was also remarkably well played by Blanche Salva, Mr. Blanquart, and Mr. Bauduin. The first part of the program was concluded with Schnemann's fourth symphony, which was conducted in an excellent manner by Mr. Pierne and brought forth considerable applause for him and his orchestra. The "Suite Francaise," by Roger-Ducasse, which followed, was not very successful, while Vincent d'Indy's "Symphony on a Mountain Song," an excellent work, had a very flattering reception. The concert ended with "Stenka Razine," a symphonic poem by Glazounow.

■ ■ ■

Lamoureux Concerts: Chevillard's interpretation of Cesar Franck's symphony was as precise and effective as usual and brought out again the charm and beauty of this composition, at the last concert. A warm reception was given to Helene Demellier, who sang Gluck's "Armenide" and the sweet "Procession" by Cesar Franck, with an excellent voice and much artistic sentiment. The charming and expressive manner in which Soudant played Lalo's "Spanish" symphony won him quite a triumph. Thanks are due to Chevillard for introducing us to the "Cygne de Tuonela," a legend for the orchestra by the Finnish composer Jean Sibelius. This is a very poetic and sentimental work, which leaves a strong and penetrating impression. Finally the orchestra played brilliantly a new work of Florent Schmitt, consisting of a Viennese rhapsody, which, however, did not please the audience particularly well, as it proved to be of very little artistic value.

■ ■ ■

Gabriel Fauré, of the Conservatoire, has this week presented to the pupils of the singing classes their new teachers, Messrs. Saleza, Sizès, and Guillamat. The

course in musical history, which will henceforth be obligatory for the pupils of the harmony and composition classes, is to open on Monday, November 13.

■ ■ ■

The project of a municipal conservatory seems to have been abandoned, according to the committee appointed by the municipal council, which committee, at a recent interview, declared itself to be opposed to the aforesaid project.

■ ■ ■

At the second representation of "Hamlet," which was given last Monday at the Opéra, Dangès sang for the first time in Paris the principal part. He obtained considerable success, and the same can also be said of Miss Campredon, who played the part of Ophelia.

■ ■ ■

Mr. and Mrs. Dr. William J. Younger had Reinhold von Warlich, the well known singer, and Philippe Jarnach, the pianist, at a musicale the other day. Mr. von Warlich sang Italian seventeenth and eighteenth century songs, English seventeenth, eighteenth and early nineteenth century songs; German romantic songs and Loewe's German dramatic ballads. It was an occasion on which his art gave pleasure to a large number of guests, who were fitted to appreciate and understand such gifts.

■ ■ ■

"L'Enfant Prodigue," by Debussy, and "L'Auberge Rouge," by Jean Nouvel, will soon be given at the Trianon Lyrique.

■ ■ ■

There are forty-eight candidates to succeed the late Charles Malherbe as librarian of the Opera, and the Minister of Public Instruction is very much embarrassed by the richness of applications.

■ ■ ■

M. Mariotte, who is the composer of an opera called "Salomé," which, as we know, has been performed at the Gaîté Lyrique, is out with a new opera for the Opéra Comique, libretto by Camille Manclair, and another opera of his, "Le Vieux Roi," will be performed at the Grand Theater, Lyon.

■ ■ ■

Reynaldo Hahn has been selected by A. Carre to preside at the preliminary studies for the next winter's performances of "Don Juan" at the Opéra Comique.

■ ■ ■

Concerts for next Sunday, November 12, in this city have the following programs:

(a) Certs-Colonne (théâtre du Châtel) à 2 h. 1/2, cinquième concert de l'abonnement, Festival Beethoven:

Le Roi Etienne: (a) Ouverture; (b) Cour des jeunes filles.

Premier Concerto, in ut majeur, pour piano avec cadences originales; M. Alfred Courtot.—Messe solennelle, en ré majeur: I, Kyrie; II, Gloria; III, Credo; IV, Sanctus; V, Agnus. Violon solo, M. Firmin Touche; soprano, Mme. Mellot-Joubert; contralto, Mme. Martine Philip; ténor, M. Nansen (de l'Opéra); basse, M. Albert Gébelin.

Pause de dix minutes entre Credo et Sanctus.

Soli, chœurs et orchestre: 300 exécutants sous la direction de M. Gabriel Pierne.

Concerts Lamoureux (salle Gaveau), à 3 heures, 2e concert, série A, avec le concours de Mme. Kaschowska et de M. Victor Staub:

Symphonie in mi bémol (No. 30) (Mozart).—*Lorelei* (scène lyrique) (Listz); Mme. Kaschowska.—3e Concerto en ut mineur, pour piano

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(Saint-Saëns): M. Victor Staub.—*Till Eulenspiegel* (R. Strauss).—*Salomé*, scène finale (R. Strauss): Salomé, Mme. Kaschowska (ré audition aux Concerts Lamoureux).—*Le Tsar Salan*, suite d'orchestre (Rimsky-Korsakow).

Chef d'orchestre, M. Camille Chevillard.

Théâtre Marigny, à 3 heures, Association des Concerts Sechiari (à concert). Programme:

Symphonie No. 2 (Guy Ropartz).—(a) *Chère nuit* (Bachelet); (b) *Air de Louise* (G. Charpentier); Mme. Bernerette Gandrey.—*Scherzo fantastique*, première audition en France (Igor Strawinsky).—Concerto No. 4 en sol majeur (Beethoven): M. Louis Diémer.—*Ouverture du Freischütz* (Weber).

■ ■ ■

For tomorrow, November 11, at the Brahms festival the program will be as follows:

Quatuor en sol mineur (op. 25).....	Brahms
Marguerite Long, MM. Geloso, Baily, Griset.	
Quatre lieder	Brahms
De la colline ombreuse.	
Berceuse.	
Soir d'été.	
Ode Saphique.	
	Speranza Calo.
La Nuit	Brahms
Chansons tziganes	Brahms
Le Quartette vocal de Paris: Mmes. Bonnard et Chadeigne, MM. Paulet et de La Romiguière.	
Quintette, op. 115	Brahms
Pour deux violons, alto, cello et clarinette,	
Le Quatuor Geloso et Louis Cahuzac.	

■ ■ ■

We append herewith some remarkable programs, to be sung by Charles W. Clark, the well known song recitalist:

Program of special numbers with Concerts Classiques, Association Artistique de Marseilles. To be given November 26, 1911.

Récit et air d'Edipe à Colone (with orchestra)	Sacchini (1786)
II.	
Les Berceaux	Fauré
Adieu	Fauré
Les Cloches	Debussy
Le temps à laissé son manteau	Debussy
Mandoline	Debussy

(With piano.)

Program for recital at Salle Gaveau, Paris, November 29, 1911.

Je vous verrai toujours.....	Labo.
Chanson (1785) (Robespierre)	Labo.
La seule branche de Lilas.....	Labo.
II.	
O Queen of Beauty.....	Fairchild
If One Should Ask.....	Fairchild
So Much I Love.....	Fairchild
The Lowest Trees Have Tops.....	Beale
The Eagle	Busch

III.

Trois Ballades de Villon.....	Debussy
Ballade de Villon à s'ayme.	
Ballade que fait Villon à la requête de sa mère pour prier	
Notre-Dame.	
Ballade des femmes de Paris.	

IV.

Wie bist du meine Königin.....	Brahms
Von ewiger Liebe.....	Brahms
Der Sandträger	Bungert
Der Doppelgänger	Schubert
Erlkönig	Schubert

V.

Der Nöck	Loewe
Kinkende Jamben	Loewe
Der Mummlöwe	Loewe
Erlkönig	Loewe

Au piano d'accompagnement: Eug. Wagner.

Piano Gaveau.

Mr. Clark was to have sung November 23 at Aeolian Hall, London, the following program:

O Queen of Beauty (MS.)	Blair Fairchild
If One Should Ask (from The Bagdad Lover) (MS.)	Blair Fairchild
So Much I Love (MS.)	Blair Fairchild
The Lowest Trees Have Tops (MS.)	Beal
The Eagle	Carl Busch
Fugue	Chromatic Sinding
Letzte Gebet	Arthur Hartmann
A Fragment (MS.)	Arthur Hartmann
A Slumber Song (improvisation for voice and piano) (MS.)	Arthur Hartmann

Die Ablösing

Trois Ballades de Villon—

Ballade de Villon à s'ayme..... Claude Debussy

Ballade que fait Villon à la requête de sa mère pour prier

Notre-Dame..... Claude Debussy

Ballades des Femmes de Paris..... Claude Debussy

Lés Cloches

Le temps à laissé son manteau..... Claude Debussy

Mandoline

Der Sandträger

Ich hab ein kleines Lied erdacht

Der Doppelgänger

Erlkönig

Der Nöck

Hinkende Jamben

Der Mummlöwe

Erlkönig

Die Ablösing

Au piano d'accompagnement: Eug. Wagner.

Piano Gaveau.

Mr. Clark has given evidence of the fact that when an American understands how to adapt himself to the conditions in Europe in art and in music he is very apt to succeed.

■ ■ ■

For the first time in thirty years "Les Contes d'Hoffmann," by Offenbach, will be performed at the Opéra-Comique in a few days, its last production having been February 10, 1881. Jacques Offenbach died October 5,

(Saint-Saëns): M. Victor Staub.—*Till Eulenspiegel* (R. Strauss).—*Salomé*, scène finale (R. Strauss): Salomé, Mme. Kaschowska (ré audition aux Concerts Lamoureux).—*Le Tsar Salan*, suite d'orchestre (Rimsky-Korsakow).

■ ■ ■

As many doubts have been expressed regarding the authorship of "Ivan le Terrible," by Raoul Gunsbourg, the latter has written to the Figaro the following letter: "Dear Friend: To put an end to the different misunderstandings about the assistance Mr. Jehin gave me, will you please say that I wrote all the songs and the whole piano score by my own self; then I took the official steps at the Authors' Society, after which Mr. Jehin had to make the scoring. Many thanks." R. GUNSBOURG.

An opera composer is expected to write the score and then afterward some one adapts it to a piano score. A man who cannot write a score cannot write an opera, as the score is the opera and the piano score is not. Where did Raoul Gunsbourg study composition? Is his piano score written grammatically, and if so, who wrote it grammatically if he did not study composition?

■ ■ ■

Fritz Kreisler had a tremendous success last Tuesday at the Paris Philharmonic Society concerts, where he played the following program:

La Folia	Arcangelo Corelli (1653-1713)
Sonata No. 1 en Sol mineur (violin seul)	J. S. Bach (1685-1750)
Grave	Friedemann Bach (1710-1784)
Aubade Provençale	Louis Couperin (1630-1665)
Preghiera	Padre Martini (1706-1784)
La Chasse	Jean-Baptiste Cartier (1705-1784)
Tempo di Minuetto	Gaetano Pugnani (1731-1798)

(Première Audition à Paris.)

Recitativo et scherzo-caprice (violin seul)

R. GUNSBOURG.

mann, the eminent German lieder singer. Here is an artist with so unique an art that whenever he appears he is always sure to present something entirely different from the usual, and to do it in an entirely different manner from what one might expect.

There are few singers who would have the courage to program his first appearance with three Loewe ballads—"Nächtliche Heerschau," "Abendlied" and "Edward"—and then sing another as an encore. Furthermore, for his second appearance he chose four more ballads by Hans Hermann—"Robespierre," "Salomé," "Der alte Herr" and "Drei Wanderer." When any singer can move a large audience almost to frenzy and evoke a demonstration such as that of last Sunday evening, there is but one fact to record: that singer is a genius. Alexander Heinemann is more than a singer, he is a song interpreter. He has an almost superhuman insight into a song and the text is presented in just as forceful a manner as the music. What a Beckmesser, an Alberich, a Hagen, a Wotan he would be! His art is so versatile that in songs of a sweet, tender and ethereal character he is equally as great. "Litanie" and "Wohin," by Schubert, were exquisitely beautiful, but the Schumann "Die beiden Grenadiere" showed Mr. Heinemann's art in its fullest glory. Probably few in the hall had ever before heard such a rare interpretation. It was a true Heinemann interpretation, abounding in surprises, scintillating, electric, thrilling. The finale was stupendous, and he finished amid a maddening din of bravos. It was a great triumph for a great artist.

Gerville-Reache as Delilah.

Following are the comments of the Philadelphia daily papers pertaining to Madame Gerville-Reache's reappearance in "Samson and Delilah" at Philadelphia on November 8:

The dispensing of the services of Jeanne Gerville-Reache was regrettable, and there was, therefore, interest in last night's performance not only for the sake of this admirable score, but for the return of Madame Gerville-Reache to the company. Here is one of the most richly gifted contraltos of the day. That glorious, opulent, full-toned contralto adorned anew the melting loveliness of the aria "Printemps," while "Mon Coeur" was passionately and exquisitely interpreted.—North American.

Madame Gerville-Reache was conspicuously missed from the operatic forces last season, as a conscientious and capable artist whose place it is difficult to fill. The audience gave her every evidence of their appreciation that she has returned, not only when she appeared early in the first act, but following every one of the many opportunities she has in the Saint-Saëns opera, for the display of her marvelous voice and superb dramatic gifts.—Press.

Madame Gerville-Reache's characterization of Delilah was the same uniquely forceful portrayal that it has ever been, with the best features of previous seasons accentuated and emphasized.—Public Ledger.

Madame Gerville-Reache's lovely voice was again heard to the very best effect in the luscious music of Delilah, while her acting was no less eloquent and appealing than before.—Inquirer.

It was a delight to have with us again so talented an artist, and a surprise in the marked evidence of the great strides Reache has made in the style and finish of her singing. While the quality and range of her voice have always been of the highest order, she is now singing with a degree of expression heretofore unusual in her. She has acquired infinitely more power of interpretation and puts into her voice a caressing quality that is very potent.—Record.

Madame Gerville-Reache possesses a contralto of rarest purity, dramatically powerful in irony or scorn, rich and irresistibly seductive in the tender love scenes. In the climatic duet closing the second act, the prima donna rises to a dramatic intensity unsurpassed in operatic history, at least in the present generation.—Item.

Last evening she was again in every pose and gesture the lovely and voluptuously alluring enchantress, while vocally she is as splendid as ever. Her voice possessed the full, mellow richness in the middle tones, and in the lower a resonance almost equal to that of a harpone, that makes it one of the rare and unique organs on the operatic stage today.—Bulletin.

She mates in equal degree the vocal, physical and histrionic qualities that combine to make a truly consummate artist. It was pleasant to have restored to the Metropolitan stage her luscious and mellow toned contralto; it is a vocal instrument ample, rich and sympathetic in color and resources; it possesses the rounded, full and varied stops of the organ, it is unforced in production and is true throughout its range. Her dramatic powers are extraordinary in the denotation of character, the differentiation of feeling and the expression of emotional stress and climax.—Telegraph.

Madame Gerville-Reache's return was, in some degree, the incident of most importance from the standpoint of the public. She again brought to the part all the sorcery and allure with which she always invested it, and her voice has extended its scale since she was last seen here until she now reaches a B flat. It has a smoothness and flexibility which were delightful. The histrionism of this artist has always been good, but on last night she seemed to have improved even in this phase of her art as well.—Star.

Patricolo Pupils Play.

November 16, at Steinway Hall, New York, the pupils of Angelo Patricolo participated in a piano recital, assisted by Clara Anwell, harpist. Those who performed were Dorothy Brynn, Anna Anwell, Elvira Karlson, Jess V. Holbert and Ferdinand Wachman. Mr. Patricolo assisted Mr. Holbert in the Saint-Saëns variations for two pianos on a theme of Beethoven, and Miss Karlson in an arrangement for two pianos of Liszt's "Tasso." The pupils showed much talent and were warmly applauded.

had been arranged with a view to honoring the memory of Franz Liszt; consequently several of his most prominent concert works were presented. Director Julius Lorenz led an orchestra of fifty-five through the mazes of the symphonic poem, "Les Préludes" and the polonaise in E. With orchestral accompaniment, Agnes Kimball, soprano, sang "Die Loreley" and Liszt's arrangement of Schubert's "Die Al'macht," having also the assistance of the chorus in the latter.

The club sang two Liszt à capella choruses, "Stäncchen" and "Studentenlied," John A. Finnegan having the tenor solo in the former. The chorus was also heard in "Sanctus" by Bungard-Wasem and "Nachtwandler" by Richard Neuberger.

The Arions have won a reputation as a body that can present works written for massed voices in a most finished manner. The precision, attack, intonation, phrasing and interpretation left nothing to be desired. Their fine work shone forth particularly on this occasion in the "Sanctus," the two Liszt numbers and "Die Al'macht." Mr. Finnegan won much favor with his delightful solo, and Miss Kimball was warmly applauded. The orchestra performed in a rather perfunctory manner in the two longer works, but was efficient in the accompaniments.

The bright star of the evening was Alexander Heinemann.

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AMATO'S NOBLE VOICE IN RECITAL.

Pasquale Amato, baritone of the Metropolitan Opera Company, is an artist of marvelous versatility. He sings German and French as well as his native Italian, and besides singing in opera and concert, seems to have gifts as a singer of songs. Mr. Amato gave a song recital in Chicago recently, and the following criticisms are sufficient to show that he was immensely successful:

The reason for Pasquale Amato's success of yesterday afternoon is the trinity of causes, any one of which is sufficient. Firstly, Mr. Amato has a remarkable voice; secondly, he has amazing technical facility; thirdly, he has a Latin temperament, which is directed with unerring good taste. The enthusiasm of his audience at the Studebaker Theater is therefore no mystery. The baritone, whose favor with Toscanini has become a proverb among opera devotees, has one advantage of his colleagues of the lyric stage when he appears in recital, in that he can, and generally does, forget his hands. For the first time we have seen a great singing-actor at ease in concert. May his tribe increase!

For the past week musicians have been demanding: "How can he stand the strain of singing a half dozen arias and three times as many songs in a row?" One, answering his own question, observed: "If a singer knows how to sing, it is easy enough." This is proved in the remarkable interpretation given the Figaro cavatina from Rossini's "Barber of Seville," which was number four among the arias. This excerpt, the despair of students and the court of final appeal in the conservatories, he appeared to regard as a trifle in a technical way, and its breathless speed, its trickeries as to pitch and its humor completed one of the most striking interpretations of the afternoon.

With the Rossini number were Massenet's "Roi de Lahore" arioso, another from Verdi's "The Masked Ball," the "Drinking Song" from Thomas' "Hamlet," and the prologue from "Pagliacci." With the mere record that all these operatic excerpts were distinguished by some individual excellence—which in this one case may be taken as a foregone conclusion—let us recall the songs, old and new. This is the province wherein most opera singers are as self-conscious as a Chinaman in France. And the surprise of the recital was the artistry with which Mr. Amato justified himself as a ballad singer.

Three Russian songs, given in French which was variously intelligible, showed one phase of his versatility; three old Italian songs proved his thorough schooling, his marvellous command of tonal shadings and dynamic values; the three by Strauss were not heard, owing to the excursion to the Auditorium; Massenet's "Elegie," Fontenailles' "Obstination" (encored), and two bergerettes from the eighteenth century arranged by Wekerlin demonstrated his versatility; and three brief ballads by Sinigaglia were as admirable for their sympathy with the modern repertory as were the group of classics with the elder.

The Russian songs are little known here. Borodine's "La Princesse Endormie" has its harmonic fascinations, as have the Moussorgsky "Chant Juif" and the "Hopal." In the latter, however, what we might term the customary "versified forms" in song writing have given place to a sort of rhythmic prose, directly dependent upon the dramatic values of the text, and as irregular as prose. They have an ugly beauty of their own.

Among the antiques of the Italian repertory, Monteverde's "Lasciatemi morire" was encored deservedly, for tone work alone—and Durante's "Danza" was an example of coloratura which would stand comparison with the liveliest soprano in captivity. As much should be said, also, of the second of the two bergerettes.

Sinigaglia seems to be one of the few modern Italian composers of the true prophetic line. The three songs heard yesterday—"Stornello," "Siciliana" and "Serenata"—are beautiful creations. They have melodic charm and harmonic interest; the poesy of the setting, including the accompaniment, is exquisite. And their interpretations were in keeping.

Fernando Tanara played the accompaniments with unusual effectiveness. His quick sympathy and clean technic added not a little to the enjoyment of the afternoon.—Chicago Inter Ocean, November 6, 1911.

One of the most interesting programs that have been heard this season was presented by Pasquale Amato at a song recital given at the Studebaker Theater Sunday.

Mr. Amato is, primarily, an operatic artist, and this fact was made patent in a more or less consistent fashion by his employment of such quantities of vocal tone as are necessary to the great arias of an opera house, with an orchestra helping to fill it with surging tone, but less necessary in a recital hall with only a piano to strive against the voice.

The tone of the singer is, however, of noble beauty, and this more particularly in the middle and the lower range. And to this admirable voice Mr. Amato joins the taste and feeling of the artist who is something more and better than the warbler of pretty little tunes.

Three seldom heard Russian songs came at the beginning of the program. Borodine's poetical lyric, "La Princesse Endormie," was well worth its interpretation, and as well worth were two songs—"Chant Juif" and "Hopal"—by Modeste Petrovitch Moussorgsky. The latter work, a setting of some verses from Chevtchenko's "Haidamaka," is full of a certain brutal energy and at the same time of naive vivacity. It was most excellently sung by Mr. Amato.

Beautiful in a different fashion was a group of old Italian songs. Cesti's "Intorno All' Idol Mio," an aria—"Lasciatemi Morire" from Monteverde's opera, "Ariana," and the arietta, "Danza, Danza, Fanciulla Gentile," by Durante, were the pieces that were sung. Although Monteverde's air is old enough to have figured originally in one of the first operas ever written, its appeal is still so great that the listeners at the concert loudly and enthusiastically encored it. And, it should be added, Mr. Amato sang the work with moving art.—Chicago Record-Herald.

It takes a man of no less physical stature than Pasquale Amato, the baritone from the Metropolitan Opera House, to possess the power and carry to an artistic conclusion such a program as this well-known operatic singer presented at his Chicago recital at the Studebaker Theater yesterday afternoon—a program comprehending in its arrangement examples of most divergent kinds and classes of song. There were operatic selections from Massenet, Ambroise Thomas, Verdi, Rossini, Bizet and Leoncavallo. There were German lieder by

Strauss, old Italian songs by Cesti, Monteverde and Duante, modern Russian songs by Moussorgsky and Borodin, modern Italian by Sinigaglia, and some of the French bergerettes arranged by Wekerlin, the "Obstination" by Fontenailles and the "Elegie" of Massenet. Here surely was variety for the professional as well as the dilettante, and in all of this exacting recital the singer displayed the mastery of his art.

Amato has been heard here in grand opera, and his work in that field has won him many Chicago admirers. In his song recital he appeared at no less an advantage. While his voice is more dramatic than lyric, he handles it with such skill that all his numbers were intensely interesting, were they of the larger caliber of grand opera arias or the more intimate genre of the poetic lied.

In bringing forth the Russian songs of Borodin and Moussorgsky and the Italian airs by Sinigaglia he displayed his catholic taste, for these were new to most concert goers and opened up a new field for our singers. The Russian songs, which were sung in French, are somewhat strange to us, though the Hopak, a dance by Moussorgsky, proved to be a very brilliant number. The "Princess Sleeps," by Borodin, is less pleasing. Sinigaglia's three Italian songs are musical and well written and were sung by Amato with much taste.

The "Obstination" of Fontenailles was one of the most pleasing gems of the afternoon, and the Strauss group, containing "Morgen Heimliche Aufforderung" and "Cecile," especially the last, carried his listeners away with its intensity. As the program advanced the more Amato warmed to his work, and the "Largo al Factotum" from Rossini's "Barber of Seville," given with great humor and swing,



PASQUALE AMATO.

and the prologue from "Pagliacci," by Leoncavallo, made a most cumulative and effective climax to the recital. I never heard such a brilliant rendition of the Rossini cavatina. There were, of course, numerous encores.—Chicago Examiner.

There may be a singer some day who will be as well equipped for his art as is Pasquale Amato, and who will sing in English. That day will be something on the order of a musical millennium. It will also deprive the music critics of one of their chieftest functions, because there will be so little with which to find fault.

Amato is something of a Hercules of song. He appeared in a recital at the Studebaker yesterday afternoon, giving a program calculated to test the physical endurance of the strongest, and ended singing as well as he began. As a matter of statistical information, after singing twenty songs, exclusive of repetitions and encores, of which there were many, he sang the "Largo al Factotum," from "The Barber of Seville," once because it was on the program and once more because the audience demanded it. Then he gave a fine performance of the prologue from "I Pagliacci," and put the capstone on the whole edifice with the "Toreador" song from "Carmen."

Moreover, he sang them all beautifully. When he was here two seasons ago with the Metropolitan Opera Company he gave frequent cause for comment on his brilliant dramatic singing. Now he comes to us and shows another side to his musical nature. He has a mellow, lyric quality in his voice, as beautiful as the dramatic quality is striking, and he can call on the two qualities with the same ease and certainty with which the organist draws out the different stops on his organ. Amato may prefer to use the dramatic stop a little more frequently than the lyric, but the lyric is there none the less.

In other words, he is able at will to draw on the best features of both the Italian and French schools. He seems to be constructed with perfectly interchangeable systems of technic. He has the richness and intensity of the one and the delicacy and grace and restraint of the other, and he uses whichever is best fitted to the song in hand. And between the two diverse attributes of lyric and dramatic singing there are multiform gradations leading from the

one to the other. He has as many colors to his voice as ever are found on the singer's palette. Let no one read palate here.

Experience teaches one to be cautious in accepting at its face value the announcement that there will be no further appearance of a musician. Therefore it is to be hoped that there may be a reconsideration of the announcement that this is Amato's only song recital in Chicago this season. With his many gifts as a singing artist he is a man of tremendous personality, and his performance is a source of deep and abiding joy.—Chicago Journal.

An interesting and varied vocal recital was forwarded yesterday at the Studebaker by F. Wight Neumann with Pasquale Amato, the eminent baritone of the Metropolitan Opera, as the single soloist. Although he presented a long program he was at all times sufficient and all of its many moods under his plastic, thrilling and winsome tone lived luminously. It ran the gamut from the melancholy of the Russian to the beauty and involved spontaneity of the German; the fire of the French to the broad humor and dramatic trend of ancient and modern Italy.

The cavatina of Figaro in "The Barber of Seville," with its tremendous tempos and many divertissements, would have exhausted an ordinary singer, but Pasquale Amato raced through it with unflagging spirit, unfailing tone, and an accuracy that caught all the inflections of gentle sentiment and broad humor, with lightning deftness, and emerged so unweary that the singer went all over it again to satisfy a delighted and wondering audience. His three Russian songs by Borodin and Moussorgsky came in contrast to the flowery arioso of Massenet, "Roi de Lahore," and had those tonalities and intervals that mark the compositions of the Northland, giving a new phase of his virtuosity that impressed vocally. In the three songs of Strauss the Germans sat in judgment, both for diction and technic—tone is another matter (judged by the recent exploitation of Dr. Wüller). His rendition of "Morgen" did not score heavily, merely passed, and there was some elevating of eyebrows over "Heimliche Aufforderung," but when he sang "Cecile" the most stiff-necked Straussites came over and joined the applause that eventually won its repetition. The group of old Italian songs was another interesting and valuable interval of this remarkable program, impressing the gentle art of Cesti, Monteverde and Durante—these, together with two stormy and a serenade of Sinigaglia and a dramatic page torn from Verdi's "Masked Ball." All were given with a temperamental virtue of the Latin. No small praise was accorded for the admirable presentation of the French group, all interesting, and repeats were frequently demanded. The dramatic fire that invested the finale—the prologue from Leoncavallo's "I Pagliacci"—gave the impression of enough reserve power to do it all over again.—Chicago Daily News.

Meyn Programs for the MacDowell Club.

Heinrich Meyn, the baritone, will give recitals in the rooms of the MacDowell Club, Monday evening, November 27, and Friday evening December 8. The home of the club is at 108 West Fifty-fifth street, New York City. The Meyn programs for the two evenings follow:

MONDAY, NOVEMBER 27.

J'ai perdu celle	W. Bach
Le carillon du verre	Old French
Plaisir d'amour	(1741-1816) Martini
Chanson à manger	Old French
Chanson à boire	Old French
Obstination	Fontenailles
Marquise	Massenet
Un grand sommeil noir	Clayton Johns
Les deux Amours	Clayton Johns
Une vieille chanson	Nevin
Écoute de Jeannette	Dalryac
L'heure exquise	Hahn
Comme un petit oiseau (from Suzanne)	Paladilhe
Le ber	Flegier
Sans amour	Chaminade
Avec un bouquet	Schlesinger
Ces deux yeux	Schlesinger
Benvenuto Cellini	Diaz
Il neige	Bleiberg

FRIDAY, DECEMBER 8.

Feldeinsamkeit	Brahms
Der Salamander	Brahms
So willst Du der Armen	Brahms
Mainacht	Brahms
Standchen	Brahms
Von ewiger Liebe	Brahms
Vergleichliches Standchen	Brahms
Minnelied	Brahms
Young Dietrich	Henschel
The Red Rose	Hastings
From a City Window	Schindler
Would Thy Faith Were Mine	Brookway
Dolly	Sawyer
The Wandering Knight Song	Parker
The Little Irish Girl	German
Dearest	Homer
Young Night Thought	Homer
Home They Brought	Homer
The Last Leaf	Homer
Banjo Song	Homer

Last week Mr. Meyn sang at Cooper Union during the unveiling of a bust to the late Charles Sprague-Smith, founder of the People's Institute. Mr. Meyn sang Homer's "Requiem" and "Gloria" by Buzzi-Pecchia.

Mr. and Mrs. Sheldon's Reception for Stransky.

Mr. and Mrs. George Sheldon, of 24 East Thirty-eighth street, New York, have issued invitations for a reception at their home, Tuesday evening, December 5, in honor of Josef Stransky, musical director of the New York Philharmonic Society. Mrs. Sheldon has been most active in arousing New Yorkers to take a more practical interest in the concerts of the Philharmonic Society. She is the chairman of the guarantors' committee, which is made up of both men and women, and it is due to the efforts of these ladies and gentlemen that the late Joseph Pulitzer bequeathed the sum of \$500,000 to the Philharmonic Society.

MUSICAL OMAHA.

OMAHA, Neb., November 11, 1911.

The American Indian music talk given by Charles Wakefield Cadman and Paul Kennedy Harper on November 7, under the auspices of the Tuesday Morning Musical Club, quite measured up to preliminary predictions. It was the most unique musical program ever offered in Omaha and was given before a large and discriminating audience. An exceedingly clever review of the occasion was given by Thomas J. Kelly, musical critic for the *Omaha Bee*, which is herewith submitted with fullest endorsement of sentiment:

You shall hear how Paleface Cadman,
He, the great Charles Wakefield Cadman,
Talked about the Indian music,
Music from those races glorious,
Races which have sung and vanished.
When the evening shades were gathering,
In the dim and early twilight,
Twilight of the chill November,
Of the frost-nipped bright November—
Came the matrons and the maidens,
Matrons fair and winsome maidens;
Came the men in smaller numbers,
All to hear the sweet musicians;
Hear the songs of love and longing;
Hear the lullabies of childhood;
Hear the legends and the fables;
And the sacred hymns and ancient,
Sung and played by good musicians,
By those studious learned musicians,
Who are versed in Indian music,
And when all the guests assembled,
Sat them down in decent order,
To each one a place appointed.
And with fingers deft and dainty
From their heads bedecked with braiding
All the matrons and the maidens
Then removed their beauteous bonnets—
Bonnets large and bonnets slender,
Bonnets fierce and bonnets gentle,
Bonnets for the winter season
From the land of the Parisians;
And when all was still and quiet
Came the chief of all the people,
Who on Tuesday mornings gather
Every month—one Tuesday morning—
Some to sing and some to listen,
Some to play and some to comment—
And the chief, with pleasant manner,
Introduced the good musician
With the name of Wakefield Cadman;
Said that he had wonderous tidings,
Tidings of a wonderous people,
Who had thought and dreamed in music,
Who had prayed and wept in music,
Who had loved and yearned in music.
Then the many guests assembled,
Beamed with pleasure all expectant,
And they clapped their hands, approving
At the speaker looked approving,
So he told them of the Indian,
Of the grim and God-like Indian,
Of the old, heroic Indian,
Of the stately, stalwart Indian,
Of the loving, praying Indian,
Of the dancing, fighting Indian,
Of the cradle rocking Indian,
Of the tender hearted Indian,
Of the Indian from Dakota,
Delaware and Winnebago,
Omaha and Niobrara,
Of the Pawnee and the Zuni,
Iroquois and the Ojibway.
And he read the wonderous story
Of a mother and an infant
Till the eyes of all were moistened,
Moistened with the sad tear water
For the anguish of the mother,
Of the broken hearted mother.
Then there came a soulful singer,
Singer by the name of Harper,
Harper he, yet not a harper,
Sang he well, this same Paul Harper.
First he sang in solemn measure
Of the tribal prayers and chanting,
Which the ancients sang and chanted,
All to worship the Great Spirit,
All to honor the Great Spirit.
Then arose these good musicians,
And they showed the drums and drum beats
And the rhythms, wonderous rhythms,
Complicated, complex rhythms;
As when one his head is patting,
Up and down his hand is going,
While the other moves in circles
O'er the place beneath the breast bone.
After that, there came much laughter,
From the matrons and the maidens,
From the maidens and the matrons,
Beauteous maidens, lovely matrons.
Then arose the sweet voiced singer,
And in tones of deep emotion
Sang his songs of love and longing;
Of the shadow of the loved one
Cast before her at her coming,
Of the lover's soulful woeing,
Of the infant in the cradle,
Of the flute of distant lover,
Of the land of sky blue water,
Of the moonlight and the red man.
And the Cadman, the poetic,
The inspired, the heaven kissed genius,
Played with accents soft and tender,
Played with tones of dulcet sweetness,
Played with chords of mighty passion.

Chords of overwhelming sadness,
Chords of gleaming bursts of gladness;
With the utmost skill he played them,
With the heart of the musician,
With the art of the musician,
Played he them as one who loved them—
Wanted others, too, to love them—
For the beauty that was in them.
Thus the hours passed all too swiftly,
Like the falling leaves of autumn,
And the music had an ending,
Just as all things have an ending;
And the happy guests departed,
Happy with the strains of music,
Pleased by all that had been told them,
All that had been sung and played them,
And they quietly departed
As the darkness fell around them,
And they all were well contented,
Satisfied and well contented.

The piano recital of Cecil W. Berryman, given at the First Baptist Church on Thursday evening, November 2, was one of decided interest and brought out a large audience, highly appreciative of the gift of this young musician. Mr. Berryman is a former pupil of August M. Borglum, but spent last year in Paris under the guidance of Wager Swayne. His work shows marked development and he gave an excellent account of himself. Louise Ormsby, soprano, and Madame Borglum, accompanist, were most gratifying assistants.

Evan Williams was heard for the first time in this city on Thursday evening, November 9, at the First Methodist Church. His excellent program was given entirely in English and most enthusiastically received. He was obliged to add numerous encores and did so with the joy which seems to characterize his art. The Evan Williams concert was the first of Miss Sorenson's series of six concerts.

EVELYN HOPPER.

Ellis Clark Hammann, Pianist.

Ellis Clark Hammann, pianist and accompanist, of Philadelphia, is having a very busy early season. On October 19 he gave a recital at Philadelphia, playing the following program: Sonate, op. 27, No. 2, Beethoven; impromptu and menuetto, Schubert; arabesque and "Fabel," Schumann; berceuse, Chopin; "Waldestrausen," Liszt; etude, Arensky; "Sérénade à la Lune," Pugno; etude, Hammann; "Papillons Noirs," Massenet; "Zephyr" and valse, Moszkowski.

Mr. Hammann appeared with George Hamlin, tenor, on October 24 in a recital at Reading, Pa., and with John Braun, the Philadelphia tenor, on October 26, in recital at Philadelphia. He played at George Hamlin's recital in Philadelphia on October 30, on November 7 at a concert at Cynwyd, Pa., and on November 9 appeared at a private musicale at the Bellevue-Stratford, Philadelphia. On November 28 he will be the soloist at a concert in Norristown, Pa.

A few press opinions of Mr. Hammann's Philadelphia recitals follow:

Mr. Hammann has deservedly achieved the reputation of being an accompanist almost without an equal among the musicians of this city, and last night disclosed his gifts as a soloist. He plays with a certain chaste dignity and refinement; he never "tears a passion to tatters" nor indulges in melodramatic bravura. He is a sincere, conscientious and finished artist, who uses an active and acute mentality as well as the nimble fingers.—Philadelphia Ledger.

Ellis Clark Hammann proved that his ability is not confined to accompanying, but that it enters the field of interpretation of piano literature. His opening number was Beethoven's sonata, op. 27, No. 2, the adagio of which he played with all due precision as well as feeling. His control of the keyboard was shown in two etudes, one by Arensky and the other an interesting composition of his own. His Chopin berceuse was done delicately.—Philadelphia Evening Telegraph.

Mr. Hammann plays with a lyric grace that is truly delightful. He is particularly good in those little mœuvres de salon of which his program was principally made up. These lighter works he played with much of the delicacy of finish that is so characteristic of the playing of the great artists.—Philadelphia Press.

Ellis Clark Hammann, who has gained an enviable reputation as an accompanist, essayed the rôle of piano virtuoso at Witherspoon Hall last night with pronounced success. His program was so evenly balanced, so varied in type and color, and played with such finish as to arouse enthusiasm in his audience, which refused to be satisfied until it had been accorded three encores.—Philadelphia Bulletin.

The Nordica Singing Classes.

Madame Gardner-Bartlett held voice trials Wednesday evening of last week at her studios, 257 West Eighty-sixth street, New York, and the result was that many new members were added to the Nordica Free Singing Classes which are conducted by Madame Bartlett. Eighty voices were tested. Until the new house of the Belmont Political Equality Association is completed the classes will meet at Madame Gardner-Bartlett's studios. It is stated that the clubhouse will be ready for the opening about December 6.

Last season Madame Gardner-Bartlett had excellent results with the Nordica classes. At the closing musicale last spring a very attractive program was given, and the guests were delighted and surprised at the improvement in the quality of the voices after a few months' training.

*The Management of Kathleen Parlow begs to call attention to the following comment by Marc A. Blumenberg in *The Musical Courier*, of Nov. 15:*

"THAT MISS PARLOW"

"To discuss the technic of violin playing at this date, when one is to discuss Kathleen Parlow, would, obviously, be inexcusable. Whatever there is in technic is so easily accomplished by Miss Parlow that it has the appearance of real play. Her art is the unconscious art, when memory has accomplished its feat and is at rest and the unconscious control of the technic is assimilated and absorbed as part of herself. She and her violin are inseparable, not inseparable in the sense of a phrase, but as one instrumentality for expression, through art.

"She played Max Bruch's 'Scotch Fantasy' on Sunday at the Symphony concert at the Century Theatre with such glorious tone, color, touch and feeling, such consummate skill and musical declamation, as to place it *hors de concours*. The finish was complete; the interpretation was an exhibition of marvelous judgment and the style and character of the delivery were eloquent. It is really, actually, an instance when description is defied. One must hear her to understand what the message of music signifies when delivered through the violin. If I should be accused of being enthusiastic I can reply that she radiates enthusiasm through her violin playing, and that I am justified.

"A striking feature of her playing—one additional feature—was the impeccable intonation, for, no matter which the position or the passage, or the interval or the figure or the nature of the technic was, her intonation was absolute, as absolute with each note, in an attack or in an ending, in any form, as a tuning fork. And that bowing! The remarkable, imposing, rhythmic exhibition, etc. What is the use, anyway? Artists are born. Violin artists are born. That Miss Parlow is the violin, as the poetry is the poet, within himself."

ANTONIA SAWYER
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GREATER NEW YORK

NEW YORK, November 20, 1911.

Marion Martin, contralto, and Bruno Huhn, composer and accompanist, must have been gratified by the hearty appreciation expressed at the former's song recital, at the Park Hill Country Club, November 17. Miss Martin has a deep, expressive contralto voice, sings with ardent temperament, and so was able to do justice to Huhn's telling song, "Invictus." Three manuscript songs by Beatrice Bunn, "Dawn," "Call of the Sea" and "A Love Lyric" (the composer at the piano) are spontaneous and melodious; they too, were well sung. It was perhaps in Saint-Saëns' "O, Love, From Thy Power" that Miss Martin most shone. Georges Vignetti played novelties as violin solos with good taste and expression, and there was an audience of excellent size and distinguished appearance. Beautiful Mrs. H. L. Dudley, of Alta avenue, poured coffee. It is probably a question of time alone ere Park Hill becomes a part of Greater New York; the Chaminade Club is composed mainly of residents of the hill, and there is considerable musical spirit. Toward this Miss Martin and Mrs. Bunn have done much. Following were the patronesses of the recital: Mrs. H. L. Dudley, Mrs. H. W. Phelps, Mrs. P. H. Abbott, Mrs. W. B. Brockway, Mrs. A. S. Brownell, Mrs. F. H. Clark, Mrs. F. P. Dwyer, Mrs. William Foster, Mrs. C. W. Hodgson, Mrs. Allen P. Wilson, Mrs. J. A. Emery, Mrs. Paul V. Bunn, Mrs. Elmer A. Sheets, Mrs. C. D. Fraser, Mrs. H. J. Kaltenbach, Mrs. G. H. Lowerre, Mrs. E. K. Martin, Mrs. E. P. Mowton, Mrs. M. D. Salter, Mrs. T. C. Smith, Mrs. F. T. Taylor, Mrs. R. H. Abbott, Mrs. F. J. Woulfe, Mrs. Walter Brown, Mrs. Travers D. Carman, Mrs. Robert Carman, Mrs. J. Corcoran.

■ ■ ■

Henry F. Gilbert, of Boston. This music was developed from phonographic records gotten by Mr. Curtis during his fifteen years' of life among the Indians. A large audience enjoyed the evening, which is full of instructive and interesting data of varied sort. Bursts of applause showed both Mr. Curtis and Mr. Gilbert that people enjoyed what they heard and saw.

■ ■ ■

Helen Hulsmann, the little pianist, pupil of Antoinette Ward, played solos at the Wanamaker "Artists' Anniversary Day," Monday, November 20. She stood comparison with mature artists of international fame.

■ ■ ■

Beatrice Elwell Lawrence was married to Francis William Sullivan at St. Stephens P. E. Church November 15. Both are well known in musical and literary circles. They will make their home in Port Chester, N. Y.

■ ■ ■

The Metropolitan Women's Quartet sang at the Wanamaker celebration, and also at Masonic Temple, November 19. Cora E. Guild is the well known first soprano of the quartet.

■ ■ ■

Christiaan Kriens, violinist and composer, appeared in the dual capacity at a recent organ recital given by Edward Rechlin, pupil of Guilmant and Widor. Compositions by Chopin, Godard, and two excerpts from Kriens' suite, "In Holland," were played by Mr. Kriens, to the manifest enjoyment of all. His "Aquarelle Hollandais," for woodwind, was played by the Barrere Ensemble at the Harlem Philharmonic concert, and at the Belasco Theater last season. Longy will play it in Boston this season, and the famous Fleury Woodwind Ensemble of Paris have it scheduled for February.

■ ■ ■

Elizabeth Pierce Lyman, of Little Rock, is temporarily in the metropolis with her star pupil, Odie C. Reaves. Mrs. Lyman has a dramatic soprano voice of unusual power and temperament, combined with impeccable taste in singing. Her own careful instruction has made of Miss Reaves a singer who would interest any audience; the young girl has a sweet and flexible high soprano voice.

■ ■ ■

The Ethical Culture Society invites the public to attend organ recitals given by Gottfried Federlein in their building, Sixty-fourth street and Central Park West, on successive Sunday afternoons, at 4:30 o'clock.

■ ■ ■

Genevieve Bisbee's piano pupil, Charles Frederick Naegele, Jr., will give a piano recital in the grand ball room of the Plaza Hotel Thursday, November 23, at 7 p. m. His program has on it works by Bach, Handel, Beethoven, Chopin, Schumann, MacDowell, Zarlett, Godard, and concludes with the Rubinstein D minor concerto, another Bisbee pupil at the second piano, Rose Diamond.

■ ■ ■

Marguerite Koch, piano pupil of Beatrice Eberhard, announces a recital at the parlors of the Grand Conservatory of Music, 20 West Ninety-first street, Thursday evening, November 23. The Liszt concerto in E flat is her principal number. Miss Eberhard will play Reger's suite in ancient style, for violin, to close the program.

■ ■ ■

Samuel A. Baldwin played works by Bach, Horsman, Krypell, Kinder, Bonnet, Hollins, and Wagner at his 12th organ recital, at City College, Wednesday, November 15. Today at 4 o'clock his principal pieces are by Faulkes, Bach, and Thiele.

■ ■ ■

The Women's Philharmonic Society, Amy Fay, president, gave an informal reception on Saturday evening, November 18, at Studio Hall. An enjoyable program, given by Mrs. McMahon, soprano; Mr. Greenwood, baritone; Mr. Rosencrantz, violinist, and Lucy Greenburg, pianist, was listened to by an audience that filled the hall.

■ ■ ■

The many friends of A. Laura Tolman, cellist, will be glad to know that she is now convalescing from her long illness, and will be ready to resume her professional work after the first of the year. Her managers, Foster & David, have had to decline many calls for her services up to the present time. They have arranged for her appearance at several festivals in the South, in May.

Madame Goetze-Kellner Delights Audiences.

Following are several press tributes to the art of Madame Goetze-Kellner:

Those of our good people who heard Madame Goetze-Kellner sing Schumann's "Thou Art Like Unto a Flower" or Richard Strauss' "Cradle Song" or MacDowell's "The Sea," Friday night at Carnegie

Hall are this morning again living through the pleasure which that gracious lady accorded her hearers last evening. Madame Goetze-Kellner has a voice of mezzo quality of rather unusual range and quality, under good control and moved by a musical intelligence and sincerity of purpose which makes direct appeal to her listeners. The program was interesting even to the average concertgoer and yet there was no attempt to "play to the gallery" as a bid for favor. It was simply honest endeavor claiming honest recognition and securing it, and for this the singer is to be thanked and remembered.

While hardly complimentary to a musician of such parts and attainments as Madame Goetze-Kellner the audience was demonstrative to a degree in its expression of pleasure and won from the performers several encores, the last of which, the singer playing her own accompaniment, cemented more closely the bond of sympathy established early in the evening between her and her listeners.

Applause is often food and drink to a musician, but still one wonders if silence after such a song as MacDowell's "The Sea" is not a truer evidence of the deep feeling which that song as rendered last evening must arouse in the heart of the true musician.—Sandusky, Ohio, Register, November 21, 1911.

Nothing but praise can be spoken of Mrs. Kellner's singing of the two arias from Mozart's "Marriage of Figaro," and even that is almost taking a liberty. Mrs. Kellner has a beautiful voice, most artistically cultivated, combined with rare feeling and temperament. She sang the recitative and aria "Deh viene non tarder" with all the beauty of tone and phrasing that one could expect from such an artist. Her second aria was just as fine and called forth such applause that she was forced to repeat it, singing it almost better the second time than the first. A program note mentions how long and with whom Mrs. Kellner has studied, but that is almost unnecessary; her work last evening was sufficient witness of her artistic attainments. If Mrs. Kellner sings everything as well as she does Mozart she is indeed a true artist, in the best sense. Hearing her was like being treated to a European recital in some great music center.—Rochester Democrat and Chronicle, February 21, 1911.

Wakefield Royally Greeted in Troy.

Henriette Wakefield, mezzo-soprano of the Metropolitan Opera Company, sang last Wednesday evening in Troy, N. Y., at the concert of the Troy Vocal Society. The young prima donna's success with the public and the society resulted in a return engagement next fall and perhaps sooner. Madame Wakefield is rapidly establishing herself as one of the foremost concert singers. She has a remarkably beautiful voice and her singing is notable for temperament and finished diction. Extracts from criticisms follow:

Henriette Wakefield, soprano, of New York, has a voice which combines the qualities of the soprano and the contralto. This combination is sometimes incongruous, but not in the case of Madame Wakefield, where the charm of tone persists throughout the entire range. A most welcome characteristic of this singer is the sustained quality of each note. This force with which every syllable is maintained till its work is done is refreshing and compares well with the collapsing effect with which many vocalists emit their tones. Madame Wakefield's songs were delightfully expressive. "Im Herbst," by Franz, has been given here with stronger voices, but not with greater intelligence. The French number, by Hui, was limp. Chadwick's "Honeysuckle" was a triumph of grace, exceeded only by MacDowell's "Blue Bell"—a gem of refinement. The final apostrophe to spring suggested that the singer herself had the fresh charm and the sentient sympathy of that season beloved of poet and musician. Madame Wakefield's encore numbers were "From the Land of the Sky-Blue Water" and "Will o' the Wisp," by Spross. The former, usually sung in a dreamy way, became instinct with life last night just because the singer put into it vital energy and unfailing purpose.—Troy Times, November 16, 1911.

Madame Wakefield proved to be a dramatic singer with a remarkably fine voice, rich in quality and under perfect control. Her numbers included an aria from Ponchielli's "Giaconda" that earned for her an encore, to which she responded with "From the Land of the Sky-Blue Water," Franz' "Im Herbst," Hui's "Il pleurais en reve," Chadwick's "Honeysuckle," MacDowell's "The Blue Bell" and Hildach's "Der Lenz." It was a collection calling for versatility, but the singer was at home in each selection and sang herself into the good graces of the audience as only a true artist and thorough musician can. After "Der Lenz" she was again recalled, to sing delightfully Spross' "Will o' the Wisp."—Troy Press.

It was in the song series of her second appearance that she showed her versatility. The numbers were "Im Herbst," Franz; "Il pleurais en reve," Hui; "Honeysuckle," Chadwick; "The Blue Bell," MacDowell, and "Der Lenz," Hildach. The first two were of a drab shade, but the "Honeysuckle" proved to be full of color and action. "The Blue Bell" added one more hue, to the delight of the audience, and the vigorous and expressive measures of "Der Lenz" caused a unanimous demand for more. Madame Wakefield sang as an encore "Will o' the Wisp," by Spross, and thereby left her audience enthusiastic over her voice and her manner.—Troy Record.

Another Successful Dudley Buck Pupil.

Helen Campbell, who made her New York debut with the Aborn Opera Company at the Manhattan Opera House as Arline in "The Bohemian Girl," met with great success. Miss Campbell has a beautiful soprano voice and promises to be a valuable addition to the lyric stage. At the close of the season she will return to Mr. Buck to prepare the parts of Mimi in "Bohème" and "Madame Butterfly," which she will sing next year.

Invitation to Meet Faculty.

Inga Hoegsbro, director of the New York Conservatory of Northern Music, issued invitations to meet the faculty at a musicale given at the new studio, 13 East Thirty-eighth street, on Tuesday, November 21 (yesterday), from 4 until 7 o'clock.

Monica Dailey, Leschetizky pupil, a pianist of poetic touch and good taste, gave a recital at Carnegie Lyceum, November 17, which served to show her good qualities. A good sized audience heard her play Mendelssohn's "Rondo Capriccioso," "If I Were a Bird," "Dancing Doll" and other pieces.

■ ■ ■

Max Jacobs, the violinist, was the instrumental star at "Ladies' Night" of Hancock Council, November 14, his playing being received with utmost recognition of his talent and brilliant execution. These were his numbers:

Wiegental Schubert-Elman
Spanish Dance Sarasate
Liebesfreude Kreisler

■ ■ ■

C. Warde Traver, the New York artist, who gives studio musicales every year in his beautiful workrooms, with exhibitions of his paintings of the modern American girl, has returned from an extensive tour of fourteen weeks in Europe. He was one of the passengers on the ill-fated Olympic.

■ ■ ■

Amy Fay gave her "Piano Conversation" November 13 before the Pi Tau Kappa Club (founded by Wesley Weyman, with his pupils), at the home of the Rev. Dr. Dufield, Fifth avenue. Sara Anna Dunn is secretary of the club.

■ ■ ■

Edward S. Curtis gave "The Story of a Vanishing Race" at Carnegie Hall, November 15, a lecture on Indian life, with special orchestral music composed and conducted by

PHILADELPHIA

PHILADELPHIA Pa., No. ember 17, 1911.

The sixth pair of concerts by the Philadelphia Orchestra, Carl Pohlig conductor, was given in the Academy of Music on Friday afternoon, November 17, and Saturday evening, November 18, with the following program:

Overture, *Iphigénie en Aulide* (Wagner ending) Gluck
 Symphony No. 5 in C minor, op. 67 Beethoven
 Aria, *Jolie Fille de Perth* Bizet
 Clarence Whitehill.

Prelude to *The Afternoon of a Faun* Debussy
 March Ecossaise Debussy
 Caprice Italien, op. 45 Tchaikowsky

The orchestral program is so notable for its familiarity as to signify Mr. Pohlig's wish intimately to acquaint his audiences with the great masters and their work. Again the program is notable for its soloist, Clarence Whitehill, the renowned bass-baritone of the Metropolitan Opera Company, of New York, who sang a rather unfamiliar aria. He was most cordially received by the audience. The Beethoven symphony, No. 5, needs no comment except that perhaps the orchestra has never done it better. Mr. Pohlig's interpretation calls for a slower beat than some conductors, but none of the beauty is lost. The other numbers were equally beautiful. Attention of all subscribers is called to the fact that owing to the Academy of Music being in use on Saturday evening, November 25, the seventh evening concert is to be given on Thursday evening, November 23. The soloist will be Thaddeus Rich, concertmaster of the Philadelphia Orchestra.

The Philadelphia-Chicago Grand Opera Company gave "Carmen" on Monday evening, November 13, at the Philadelphia Metropolitan Opera House. Mary Garden appeared in the title role and Huberdeau instead of Dufranne was the Escamillo, and Dalmores as Don Jose. Campanini conducted. Wednesday evening in "Lucia" Tetzracci made her reappearance after eighteen months' absence. The occasion was most brilliant and a house packed to the doors greeted the favorite prima donna. She was strongly supported by Bassi, Sammarco and Scott. Campanini was the conductor. Friday night "Cendrillon" was given with the same cast as on November 8, Garden, Teyte, Dufranne, Crabbe and Huberdeau. Campanini, conductor. Saturday matinee "Traviata" with Tetzracci, Bassi, Sammarco. Saturday evening "La Gioconda" with Emmy Destinn, Orridge (first time), Wickham, Caruso and Amato. Toscanini, conductor.

The first of the series of six popular concerts by the Philadelphia Orchestra was given on Wednesday evening, November 15, at the Academy of Music, Carl Pohlig, conductor; Mrs. William H. Greene, soprano, and Mary

Woodfield Fox, pianist. The orchestral program included "Danse Macabre," Saint-Saëns; Hungarian rhapsody, No. 2, Liszt; "William Tell" overture, Rossini, and "Meditation," Bach-Gounod. Mrs. Greene sang the "Bell Song" from "Lakme," and as an encore Bishop's "Lo, Hear the Gentle Lark." Mrs. Greene has a beautiful lyric soprano voice of great beauty and purity. Mary Woodfield Fox played two movements from Grieg's A minor concerto in a most creditable manner. The orchestra also played in Kensington on Monday evening, making altogether four concerts this week.

Agnes Quinlan, one of Philadelphia's best known pianists, has recently composed a solo for violin. It formed an interesting feature of the Manuscript Society concert on Thursday evening, November 16. Effie Leland played the composition.

A new society has been formed under the name of the Philadelphia Music Club. Mrs. Samuel Shaw Burdin is acting president. It meets once a week, and its programs have been supported by some of Philadelphia's best talent.

The Hahn Quartet gave the first concert of its series of four in Witherspoon Hall on Thursday evening, November 16, before a large and appreciative audience. Mr. Hahn and his quartet are attracting attention and they are successfully arranging concert dates in surrounding cities and States.

Luther Conradi, the eminent pianist, is preparing a series of recitals for Miss Baldwin's School in Bryn Mawr, the first of which will take place December 2 with the following program:

Toccata and fugue Bach-Tausig
 Sonata, op. 57 Beethoven
 Minuet in G flat Beethoven

(Arranged by Sgambati.)

Aria and scherzo from sonata op. 11 Schumann
 Rhapsody in B minor, op. 79 Brahms
 Twelve etudes from op. 10-25 Chopin
 Impromptu in F sharp major Chopin
 Scherzo in C sharp minor Chopin

Other recitals will be given to Liszt, Chopin and Schubert.

Thaddeus Rich, concertmaster of the Philadelphia Orchestra, and Dorothea Thullen, soprano, gave a recital at the Bellevue-Stratford Hotel on Thursday afternoon, No-

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vember 16. The program which Mr. Rich selected was admirably chosen for his audience and, as usual, was played with charm of style and finish. Miss Thullen is a most pleasing singer.

The Flonzaley Quartet appeared at Witherspoon Hall Tuesday afternoon, November 14, under the management of Mrs. William S. Nelson. The ensemble of the quartet is as marvelous as ever for its perfection and spirit, and in the Ravel selection the climax of marvelous execution was reached.

■ ■ ■

CALENDAR FOR THE WEEK.

Grand Opera, "La Gioconda," Metropolitan Opera House, Tuesday evening, November 21. Emmy Destinn, Wickham, Orridge (debut), Caruso, Amato, Director, Toscanini.

Choral Society of Philadelphia, "Redemption" (Gounod), Academy of Music, Tuesday evening, November 21. Nina Dimitrieff, Russian soprano; Mrs. George Grove, contralto; John Barnes Wells, tenor; Harry Saylor, baritone; Henry Hotz, basso; Henry Gordon Thunder, conductor.

Concert, Matinee Musical Club of Philadelphia, 1418 Walnut street, 3:00 o'clock.

Song Recital, Nicholas Douty, Griffith Hall, Wednesday evening, November 22.

Philadelphia Orchestra, Academy of Music, Thursday evening, November 23. Carl Pohlig, conductor; Thaddeus Rich, concertmaster, soloist.

Lecture Recital, Karl Schneider, Griffith Hall, November 23. Lecture on "Master song composers of the German school, and the development of the artistic song." Illustrated by Franz and Brahms songs.

Philadelphia Orchestra, Academy of Music, Friday afternoon, November 24. Carl Pohlig, conductor; Thaddeus Rich, soloist.

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BROOKLYN

BROOKLYN, November 20, 1911.

The New York Philharmonic Orchestra made its first Brooklyn appearance of the season last Sunday afternoon at the Academy of Music, and a very large audience greeted the old organization and its new conductor, Josef Stransky. The soloist was Efrem Zimbalist, the remarkable young Russian violinist, who was heard in the Glazounow concerto for violin, the same number with which he effected his American debut this season in Boston with the Boston Symphony Orchestra. He also performed this concerto at his New York debut with the Philharmonic Orchestra in Carnegie Hall, November 2 and 3. Mr. Stransky had every reason to be pleased with his Brooklyn debut, inasmuch as the big audience tendered him a series of ovations throughout the concert. The proverbial Brooklyn frigidity was melted away by the warm Stransky smile, and the affair was converted, it might be said, into a huge social occasion in honor of the Philharmonic's genial new musical director, who, with the exception of the final number—"Tannhäuser" overture—conducted the program in which he made his New York debut recently. Sunday afternoon's selections were as follows:

Symphony No. 8 in F major, op. 93 Beethoven
Symphonic poem, Tasso Liszt
Concerto for violin, A minor, op. 82 Glazounow
Overture, Tannhäuser Wagner

There is no need of discussing the program as THE MUSICAL COURIER already has told how Stransky conducts, how the orchestra performs and how Zimbalist converts his violin into a living, breathing instrument with a tone of ravishing beauty such as only a great artist can evoke. Zimbalist was in fine fettle, each and every difficult technical figure being surmounted with provoking ease. Evidently the art of violin playing is a wide open book to Zimbalist, who is indeed a master of bow, finger board and strings. He was literally bombarded with plaudits and was, at the conclusion of the concerto, obliged to return to the stage many times in response to the demonstrations of joyous approval from the whole house. Zimbalist has captured Brooklyn, and he will be thrice welcome here again. Such violin playing as his is worth going far to hear, because it is not often heard nowadays. The brilliant "Tannhäuser" overture brought the concert to a close. Mr. Stransky conducted the orchestral numbers from memory à la Toscanini. On the whole the orchestra played fairly well, although the French horns were not always all that could be wished for. The woodwind choir is very good. The next Philharmonic Society concert in Brooklyn will be given at the Academy of Music on Sunday afternoon, December 3. Harold Bauer, the eminent pianist, is to be the soloist. The program will be: Symphonic poem, "Vyregrad," Smetana; piano concerto, G minor, Saint-Saëns; scherzo, "Midsummer Night's Dream," Mendelssohn; "Rustic Wedding Symphony," Goldmark.

■ ■ ■

Saturday evening, November 25, the Metropolitan Opera Company will give the second performance of the season in Brooklyn. The opera will be Verdi's good, old "Il Trovatore," with Riccardo Martin as Manrico, Pasquale Amato as the Count di Luna, and Johanna Gadski as Leonora. Theodora Orridge, the new contralto, will make her debut as Azucena.

■ ■ ■

The Brooklyn Quartet Club celebrated the fortieth anniversary of the organization at Prospect Hall, Wednesday evening of last week. Carl Fique, the musical director of the club, planned a magnificent program, which was published in THE MUSICAL COURIER of last week. This society now ranks with other leading German musical clubs. Only a society whose artistic ideals are high would undertake the presentation of such music as was given last week. Unfortunately, the writer had duties elsewhere so could not attend, but from all sides glowing reports were sent in about this gala occasion. The club was assisted by a symphony orchestra, the Manhattan Male Quartet, and Katherine Noack-Fique, soprano, and Forbes Law Duguid, baritone. As the opening number, Reinecke's overture, "The Celebration of Peace" (which was composed at the close of the Franco-Prussian War), was played and then the male chorus assisted by orchestra sang Abt's "Song of Victory of the Germans." The Women's Chorus followed with "Come, Ye Gay," by Weber. Mr. Duguid, accompanied by the orchestra, gave the prologue from "Pagliacci," and then came as a special feature of the evening, the prize song, "Ossian," by Be-schmitt, which the United Singers of Brooklyn will sing in the contest at the next Sängerfest of the Northeastern Sängerbund, to be held in Philadelphia early in the summer of 1912. The remainder of the program, under Mr. Fique's leadership, follows: Final scene from "Tristan

und Isolde" (Wagner), Madame Fique singing the "Liebestod"; "An Evening on Lake George" and "Water Carnival at Thousand Islands (two sketches for orchestra), by Carl Fique; two songs for male chorus—"Wie's daheim war," by Wohlgemuth, and "Der Jäger aus Kurpfalz," by Orthegraven; duet from "The Magic Flute" (Mozart). Madame Noack-Fique and Mr. Duguid; two songs for women's chorus—"Farewell," by Schumann, and "Santa Lucia" (Italian folk song); "Austrian Waltzes," by Koschat, sang by request, with the mixed chorus and orchestra uniting.

■ ■ ■

Frank Ormsby, the American tenor, sang at the concert of the Brooklyn Catholic Oratorio Society, November 12. He appeared as leading soloist in several choral works and sang with his usual artistic finish and warmth of style.

Henri Scott in New Roles.

Henri Scott, the American basso with the Philadelphia-Chicago Grand Opera Company, will sing more new roles with the company in Chicago where a ten weeks engagement was opened this week. Last week THE MUSICAL COURIER reprinted some of Scott's criticisms from the Philadelphia papers, telling of his successes as Hunding in "Die Walküre," leader of the gypsies in "Carmen," and the King in Massenet's "Cendrillon." Since these were

Miss Garden was adequately supported by a cast consisting of Edmond Warney as Nicias, Dufranne as Athanael, Marie Cavan as Crebyle, Giuseppina Giacconi as Myrtale, Nicolay as Palemon, and Fossetta as the serving man. Some of the old Manhattan Opera House subscribers journeyed over from the Borough of Manhattan to the Borough of Brooklyn to see and hear Massenet's opera again, which, during the reign of Oscar Hammerstein in New York, always attracted a capacity house.

Critics Hall Bispham as "Singer with Brains."

In referring to David Bispham's Chicago recital Felix Borowski declared in the Record-Herald that the baritone "disclosed the fact, which he also made evident in recital during the last seasons, that time has not decreased but has rather added to the singer's musical intelligence and artistic skill. There can be no doubt that he has much less reason to fear the encroachments of age than have many other singers who have nothing but voice to give their audiences. Mr. Bispham has much more to give than that. He has brains, musicianship and imagination."

Other Chicago critics were even more enthusiastic over Mr. Bispham's singing. "Mr. Bispham," said Glen Dillard Gunn in the Tribune, "has long since proved himself to be one of the most remarkable masters of diction among the singers, of whatever nationality, who compete for the attention of the concert public."

"To hear him speak and sing is an education in diction," declared the Evening Post. "It is delightful to listen to words so clearly given that we understand every one, and fringed with a meaning that drives each home."

"David Bispham, the good gray singer," is the way the News characterizes the baritone. "This seasoned artist," said the writer, "has ideas based on experience, and he demonstrates his theories with examples that carry conviction."

"There are singers," said the Chicago Journal, "to whose recitals, after they are ended, the critic finds he has been listening in a most uncritical attitude of enthusiastic appreciation. Of such is David Bispham. And yet a sober afterthought, when the brilliant personality of the man is no longer there, brings the reflection that such enthusiasm is, after all, well justified. There is so much to admire and so little to deprecate in Bispham's performance. What though time has touched his hair with frost and begun, though ever so gently, to raise a veil over some of the tones of his voice? Like a certain eminent painter's colors, he mixes his recitals with brains, and deep and abiding joy to the auditor is the result."

Volpe Symphony Program.

The Volpe Symphony Society of New York, under the direction of Arnold Volpe, will open its eighth season Tuesday evening, November 28, at Carnegie Hall. Rudolph Ganz, the Swiss pianist, will be the assisting artist, appearing for the first time in New York after an absence of three years. He will play the B flat minor concerto of Tchaikowsky.

The first number on the program will be Liszt's symphonic poem "Les Preludes," given in honor of the centennial of the composer's birth.

In pursuance of his plan of introducing an American composition at each concert Mr. Volpe will play a Christmas overture by Percy Goetschius, which will be heard for the first time. The concert will close with the D minor symphony of Cesar Franck.

Augusta Cottlow Coming to New York.

Augusta Cottlow will be heard for the first time in New York since her return to America at the first of Mrs. Bramhall's Tuesday salons, to be held at the Hotel Plaza on December 5. The following week, after a number of out of town engagements, she will be heard in recital, perhaps the last for a number of years, as she is booked for several European tours following her present American tour.

In December Miss Cottlow starts on her Pacific Coast tour, playing in Oklahoma, Texas, Colorado, Washington, Oregon, California, etc. While on the Coast she will be one of the soloists with the Seattle Philharmonic Orchestra.

Frederic Gerard's American Tour.

Another young American violinist, Frederic Gerard, who has been playing with much success in Europe, will be heard in America next season. Mr. Gerard is a pupil of Jacques Thibaud, and is said to have a fine technic, in addition to well balanced musicianship, and plays with astonishing facility. No doubt he will meet with approval here as he has abroad.

Dimitrieff Recital, December 17.

Nina Dimitrieff, the Russian soprano, will give a recital at Carnegie Lyceum, New York, Sunday afternoon, December 17.

TETRAZZINI

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published Scott appeared with Tetrazzini in "Lucia." The company spent three weeks in Philadelphia, and on the way West gave a performance in Cleveland, Ohio, November 21. During the Chicago engagement Scott will sing the King in "Lohengrin," Ramis in "Aida," King Mark in "Tristan and Isolde," Mephistopheles in Gounod's "Faust" and other leading roles.

New York Institute of Music Faculty Concert.

The New York Institute of Music, 560 West End avenue, New York City, will give a faculty concert on Friday evening, November 24. Victor Küzdö, violinist, and Angelo Patricolo, pianist, will appear in addition to other members of the faculty. Admission by card may be had upon application to the Institute.

New York State Federation of Women's Clubs.

The seventeenth annual convention of the New York State Federation of Women's Clubs was held at the Hotel Astor, New York, on November 14-17, inclusive. The Tuesday evening meeting was devoted to a number of addresses, and the report of the committee on music, by Madame von Klenner, as well as some entertaining music. Minna Kaufman, soprano, sang with fine art the "Ah! fors é lui," from "Traviata," and a group of songs.

PHILADELPHIA-CHICAGO OPERA IN BROOKLYN.

Andreas Dippel brought his organization, the Philadelphia-Chicago Grand Opera Company, into Greater New York by the way of Brooklyn this season. Tuesday evening of last week the company gave a performance of "Thaïs" at the Brooklyn Academy of Music, with Mary Garden essaying the title role. This statement, together with the announcement that Campanini was the musical director, is sufficient to indicate that the performance did not fail to hold the interest of the large audience that turned out to hear it.

MORE GOODSON TRIUMPHS IN GERMANY.

Katharine Goodson completely won the music critics of Berlin when she played there last month, but that is what the English pianist did before when she played in the Prussian capital. Some of the reviewers were aroused to such an extent after hearing Miss Goodson play the Brahms concerto in D minor that they used about all the adjectives allowable to tell of the wonderful performance by this gifted woman. Some of the notices on this and other performances follow.

Katharine Goodson belongs to the relatively new pianists to whom it is given not only to deeply feel the rugged, austere music of Brahms, but also to convincingly portray the characteristic sharpness of its arbitrary rhythm and its veiled, hidden melodic, ringing charms. I heard the D minor concerto, and was surprised at the masculine, plastic power with which Miss Goodson overcame with complete mastery the sheer technical demands of this splendid work.—*Berliner Allgemeine Zeitung*.

Katharine Goodson played quite splendidly; her touch was mellow and warm, and yet, when required, it was powerful and decisive. The artist mastered the difficult technic of the work as perfectly

changing stream of sensations quite her own, and expressed them in sounds with soul and assurance.—*Niederrheinische Volkszeitung*.

With the magnificent concerto in D minor of Brahms, Katharine Goodson obtained a remarkable and well-deserved success—this, indeed, being the "clou" of the evening. This work, apart from its technical difficulties, makes such great demands on the musical intelligence that only an artist of the very first rank can dare to perform it. And Katharine Goodson is a pianist of the very first rank. I only know one who combines such imposing strength with so much grace and poetry.—*Paderewski*, *Düsseldorfer Zeitung*.

Sasha Culbertson's Notices.

Sasha Culbertson, the young violin virtuoso, who has recently appeared in Linz, Salzburg, Graz and other Austrian cities (all musical centers with orchestras and symphonic concerts and operas, and having intelligent musical people as patrons), received the following press notices, which show what unanimity of opinion there is on his performances. The following are literal translations of the criticisms:

Although he is only a youth of not quite eighteen years we recognize in Sasha Culbertson the matured artist who, in our opinion, of all the juvenile violinists whom we have heard, can be classed among those of rare talent which has been highly trained in every respect. His passionate playing and the ease with which he executed the most difficult parts well deserved the enthusiastic applause with which the audience rewarded this artist.—*Linz, Tagespost*, October 6, 1911.

The applause attained such intensity as has seldom been witnessed in our concert halls. An entirely new part, consisting of four pieces, had to be added to the original program in order to satisfy the continually applauding public. This is surely sufficient proof of a big, genuine success. The young virtuoso possesses all the characteristics of a first class artist, which is very remarkable in view of his youth. He today masters the most difficult technics of violin playing with the utmost facility and his artistic feeling is also highly developed. We can only wish that we might soon be able to announce the return of this young artist.—*Salzburger Volksblatt*, October 10, 1911.

All papers reported unanimously that each one of his concerts created a sensation and we cannot say otherwise. Culbertson is indeed a phenomenal artist, endowed with a very refined musical nature and possessing marvelous technical ability. He is such a remarkable musician that he can be placed in the same class with our greatest violinists, notwithstanding his youth.—*Klagenfurt, Freie Stimmen*, October 11, 1911.

The young violinist, Sasha Culbertson, who opened our concert season yesterday, fully justified his reputation as being one of the greatest violin virtuosos living. He excelled all the previous numbers of his program with a wonderful interpretation of Paganini's "Hexentanz," which was followed by Ernst's variations of "The Last Rose of Summer" as an encore. It is almost impossible to describe the artistic perfection with which these two pieces were played; in order to do justice to the description one must have heard them. Culbertson can compare favorably with the greatest violin virtuosos.—*Kaerntner Tageblatt*, October 12, 1911.

The foreign critics recommended Sasha Culbertson very highly and everybody has heard of the statement of the famous teacher Sevcik, who declared that in his opinion Sasha Culbertson had even more talent than Kubelik, and yet the majority of our concert public did not appear at his debut. This was a great mistake. After having heard Culbertson play we can only confirm everything his former critics said. His name is not yet as famous as Kubelik's, but it will be so ere long and then he will not come to Klagenfurt again. Notwithstanding his youth he played the most difficult selections in such a perfect and artistic manner as we have never heard them before, even from Kubelik or Burmester. The audience applauded the young virtuoso most enthusiastically and those who did not attend the concert have every reason for regret.—*Klagenfurter Zeitung*, October 12, 1911.

Sasha Culbertson delighted his audience by his marvelous playing and we consider him to be one of the greatest violin virtuosos living.—*Laibacher Zeitung*, October 14, 1911.

The applause of the audience increased to an unprecedented degree and compelled the artist to give a number of encores. The public left with the impression that there is no limit to the artistic ability of Sasha Culbertson.—*Cræzer Tagblatt*, October 16, 1911.

Sasha Culbertson is a virtuoso who masters all difficulties of violin playing absolutely and with infallible perfection. We would hardly believe that such wonderful music could be produced by any human being had we not heard the artist ourselves. He had to play a number of encores and his concert was a tremendous success.—*Grazer Montags Zeitung*, October 16, 1911.

Sasha Culbertson looks like a child of fourteen years; he really is a youth of eighteen and he plays like a man of forty; with deep feeling, great force and technical perfection. The artist offered to his audience an excellent program and there are very few violin virtuosos living who could have played it equally well, particularly the last number, Paganini's "Hexentanz."—*Grazer Tagespost*, October 17, 1911.

Dimitrieff at Bridgeport.

Nina Dimitrieff, the Russian soprano, sang with great success at Bridgeport, Conn. Following are several press notices:

The first of the artist's concerts opened auspiciously the thirteenth season of the Wednesday Afternoon Musical Club, bringing to the attention of a large audience two interesting Russian artists who gave an unusual program consisting in the main of modern French and Russian compositions.

Nina Dimitrieff, endowed with beauty and graceful bearing, won at once admiration and approval. Her voice, which is of rare

sweetness, demonstrated an excellent method and she sang with opulence of tone and versatile art. The facility of language peculiar to her race was also evident as she was equally at home in German, French, Italian and English, and her audience was privileged to hear a native sing Russian songs, which is very musical. Applause was spontaneous and the singer gave MacDowell's "Bluebell" and "Going to the Fair" by Eric Coates.—*Bridgeport Daily Standard*, Thursday, November 9, 1911.

Madame Dimitrieff is the possessor of a great big voice exceptionally sweet in upper and middle registers. It hardly seems possible when looking at her to believe that she can produce such a volume of sound. She is a finished musician and thorough artist. Especially fine were her swell and diminuendo which only a great artist can accomplish faultlessly. At times she showed great dramatic ability especially in the rendition of a song in her own tongue. Her numbers were applauded heartily and she was very gracious with her encores.—*Bridgeport Evening Post*, November 9, 1911.

Paulo Gruppe Praises America.

Paulo Gruppe, the young Dutch-American cellist, arrived in New York last Thursday on the *Mauretania* to begin his third tour in America. Immediately upon reaching the home of his parents on Central Park West, the artist declared "he was glad to be back in America, the land of golden promise to musical artists of genuine talent." Mr. Gruppe has been abroad since April of this year. He played at important concerts in London, during the Coronation fêtes last June, and later appeared in Birmingham, England, as soloist with the London Phil-



PAULO GRUPPE.

harmonic Orchestra. Later in the summer Mr. Gruppe filled engagements in Holland, Germany, and Paris. His concerts in Berlin and Munich were particularly successful and will surely result in some appearances in those cities next year.

Mr. Gruppe told a representative of THE MUSICAL COURIER that European musicians and critics no longer looked askance at American musical artists, but on the contrary, conceded that Americans, so eminent in many fields, were beginning to attain the same eminence in the arts.

The young cellist said he was obliged to cancel a tour of Holland and Belgium, because of his bookings in New York and vicinity this month. The day following his return, Mr. Gruppe played for an exclusive club in Montclair, N. J. This week he plays in Newark. His New York recital will take place before he leaves for the West. Another New York appearance will be with the Rubinstein Club at the Waldorf-Astoria Hotel.

Paul Dufault's Recital.

Paul Dufault's New York recital will be held in Carnegie Lyceum on Monday evening, November 27. The program will be as follows:

Pois Epais, Air d'Amidis	Lully
Cavatine de Dardanus	Sacchini
Champs Paternels, de Joseph en Egypte	Mehul
Psyché	Paladilhe
Ma Vigne et ma Mie	Cuvillier
Romance	Debussy
Mandoline	Debussy
The Awakening	Löwe
Smuggler's Song	Kernochan
Remembrance	Macfarlane
A Song of the Sea	Franklin Riker
La Procession	Dubois
Poème de Mai	Dubois
Oh! Si les fleurs	Massenet
Le Sais tu bien?	G. Pierre
J'ai pleuré en Reve	Hüe
Aimemoi	Bemberg
Si je pouvais m'uir	Barbirolli
Au Pays	Holmes
Trahison	Chaminade



KATHARINE GOODSON.

its meaning; a great impulse, a deep understanding lay in her playing; the rendering of this Brahms concerto was an extraordinary pianistic performance.—*Berlin Reichsanzeiger*.

Brahms' gigantic piano concerto in D minor requires intellectual maturity, prodigious technic, and, above all, power—qualities which are but seldom found in a young lady. Katharine Goodson possesses them to a high degree; there was scarcely anything left to be desired in the rendering of this highly pretentious work.—*National Zeitung*.

Katharine Goodson at once astonished me by her forcible interpretation of the Brahms D minor concerto, for which she had the power absolutely necessary for it at her disposal as well. She stands absolutely in the foreground of the younger generation of pianists.—*Das Kleine Journal*.

Her rendering of the Tchaikowsky B flat minor concerto, which figured on the program with Brahms' in D minor, was distinguished as well by assured mastery of technique as by temperament and musical enthusiasm of performance, so that she scored an undisputed success.—*Borsen Courier*.

Katharine Goodson played the first Brahms concerto "like a man"—which is in no way intended as an impoliteness, for this characteristic piano-orchestral symphony requires a manly interpretation. By this is meant not only physical strength of touch, but, above all, intellectual power. It was healthy physical and intellectual power which procured her a fine success. She did not lend herself to any display with exaggerated effects at all, but always went to the point.—*Leipziger Signale*.

She already won the hearts of her hearers by the charm of her personality, and then won a triumph at the piano such as can only be obtained by a true, real artist. Truly an absolute mistress of the piano sat there. Rarely have I heard a pianist whose art breathes so much soul. How well she knew how to penetrate the depths of the pieces, and how well she understood interweaving her conception with her playing.—*General Anzeiger*, Crefeld.

Katharine Goodson showed not only the greatest perfection in the mastery of the technic, but fine musical expression also; the sense of the psychical value of the language of sound is inherent in her to a high degree.—*Krefelder Zeitung*.

Katharine Goodson showed herself not only as a perfect mistress of technique, but also as a soulful interpreter, who had made the

CHICAGO

CHICAGO, Ill., November 19, 1911

The Theodore Thomas Orchestra program of Friday afternoon and Saturday evening was as follows:

Overture, <i>Leonore</i> , No. 3, op. 72	Beethoven
Symphony No. 8, B minor (unfinished)	Schubert
Concerto for piano, A minor, op. 54	Schumann
Love scene (Act II) from <i>Tristan and Isolde</i>	Wagner
Arranged for concert performance by Frederick Stock.	
Love scene from <i>Feuersnot</i>	Strauss

The soloist of the day, Harold Bauer, chose the Schumann concerto in A minor to make his reappearance with the orchestra in Chicago. The choice was a happy one, as Mr. Bauer is the romantic player par excellence. His reading of the work was somewhat different from the interpretation many have been accustomed to hear from soloists appearing in Chicago. Each movement was played piano and even pianissimo, each note being drawn out by the pianist like so many white pearls. His runs were as limpid as clear water, his poetic interpretation was refined, artistic to the finish, and under his fingers the Schumann concerto was a romance of beauty and color. Mr. Bauer's playing was exquisite and his tone, even in the pianissimo passages, was full of color, velvety and pure. It was a piece of art not to be forgotten and the public showed its appreciation by long and tumultuous applause, recalling the artist time after time to the stage until he played Schumann's *Träumerei* as an encore. The orchestra gave splendid support to Mr. Bauer. The program opened with the overture to *"Leonore."* Conductors are in a way similar to players and singers. They want to interpret Beethoven like the actor wants to play Shakespeare and a mezzo-soprano likes to have a chance at *"Carmen."* Those are the classics toward which conductors, actors and singers bend their strength, and yet few if any of them in recent years have succeeded in this country. The public in general does not understand Beethoven any more than it understands Shakespeare, and when poorly rendered there is nothing more boring. As played by the Thomas Orchestra on Friday afternoon it was perhaps metronomically correct. The tempi were those that many of us have been accustomed to. The writer seldom hears orchestras other than the Thomas Orchestra, but for those who have heard competent orchestras, even if some of us do not grasp Beethoven as some musicians do, know that something was wrong last Friday. The Schubert symphony, No. 8, the unfinished, was well rendered, better, as a matter of fact, than the writer has ever heard it from the Thomas Or-

chestra. The pianissimos as well as climaxes were well understood, and the rendition of this number deserved the plaudits it received. After the intermission the Wagner Love Scene from *"Tristan and Isolde,"* arranged for concert performance by Frederick Stock, was admirably played by the orchestra, but not so the last number on the program, Love Scene from *"Feuersnot,"* as in this selection the weakness of the strings was at all times in evidence. The brass also was not all that could be desired in the selection, and the final chord was certainly off pitch. This was evident, especially in the cornet department, and the last note of one of the cornetists was anything but agreeable to the ear. The soloist next week will be Efrem Zimbalist, who will play the Glazounow concerto for violin, in which the writer recently heard him in New York at his debut with the Philharmonic Orchestra under Josef Stravinsky.

Regina Watson has returned from her summer in Europe and resumed the teaching of her piano class. The application of new students has been so large that she is forced to forego the pleasure of addressing the meeting of the National Music Teachers' Association at Ann Arbor on the program of the Modern Piano Technic, the honor of which request, however, she deeply appreciates.

Sophie Wolin, George Rosenblum and Isabelle Sullivan, pupils of Maurice Rosenfeld, teacher at the Sherwood Music School, were heard to good advantage in recital Saturday, November 18.

Hanna Butler, soprano, sang with great success before the Amateur Club Monday afternoon, November 13. The soprano sang an aria from *"Traviata,"* in which she disclosed a voice of beautiful quality, well placed and used with artistry. Edna Gunnar Peterson, the Chicago pianist, won new laurels through a magnificent interpretation of Debussy and Sibelius numbers.

On Saturday afternoon, November 25, the short play, *"Les Femmes Russes,"* by Charles Young, will be presented at Kimball Hall by the Misses Vaughn, Dunn and Gregory, under the direction of Maud A. Miner, of the American Conservatory faculty. It will be preceded by a musical program given by advanced pupils of Heniot Levy, Herbert Butler and John T. Read.

George Hamlin, the popular Chicago tenor, gave his annual song recital Saturday afternoon, November 18, at Orchestra Hall, before a friendly and appreciative audience. Mr. Hamlin was heard in the following program:

Vergiss mein nicht	Bach
Der Wachtelschlag	Beethoven
Nymphen und Shepherds	Purcell
Nacht und Traeume	Schubert
In's Freie	Schumann
Wehe, so willst du	Brahms
An den Mond	Brahms
Willst du, dass ich geh?	Brahms
Auf dem Schiffe	Brahms
Wenn ich mit Menschen	Brahms
Zur Ruh, sur Ruh	Hugo Wolf
Der Tambour	Hugo Wolf
Der Sandraeger	Bungert
Wood Wanderings	Grieg
Two Brown Eyes	Grieg
Hope	Moer
The Lake Isle of Innisfree	Jensen
Row Gently Here, My Gondolier	MacDowell
My Jean	Chadwick
The Recruit	Parker
I Shall Come Back	

(Dedicated to Mr. Hamlin.)

As a program maker Mr. Hamlin excels. His selections included a number of seldom heard songs given in the usual artistic manner that always marks Mr. Hamlin's work. The Brahms numbers were given an unusually in-

teresting reading and met with considerable success, Mr. Hamlin at the conclusion of this group being obliged to give an encore. The Bungert number was interpreted in excellent fashion by Mr. Hamlin, and at the conclusion of this group he sang *"The Lass with the Delicate Air"* as encore. The English numbers which finished the program were given with fine interpretation and good style, and after much applause Mr. Hamlin added an extra number.

The Cosmopolitan School has sent to this office the following interesting items concerning the work of some of its teachers: Mrs. Willard Bracken entertained for the faculty of the Cosmopolitan School at her home Wednesday afternoon, November 15. Dr. Carver Williams, basso, sang for the South Side Woman's Club at the Sinai Temple, Monday, November 13. He will give a song recital at Waterloo, Ia., December 5. Lucille Stevenson gave three consecutive recitals at Oskaloosa, Ia.; Moline, Ill., and Mt. Vernon, Ia. She has been engaged to sing with Marion Green, Mendelssohn's *"Elijah"* with the Oratorio Society of Toronto. The following are pupils of Mrs. Butler: Mrs. W. A. Alexander will sing for the Amateur Musical Club at its next meeting; Lena Loofbourrow is soloist with the Max Bind Operatic Quartet. The following are pupils of Mrs. Bracken: William Lindquist has been engaged as soloist at the United Presbyterian Church of Chicago; Walter Curran is engaged to sing with the Irish Choral Society on December 18.

Ballmann's Orchestra gave the second Sunday afternoon concert at Turner Hall this afternoon. The program was made up of popular music. Mr. Ballmann inscribes on his program that the audience is kindly requested not to leave the hall before the last number is played. This is a good suggestion to Chicago audiences.

Maud Powell, the American violinist, and Arthur van Eweyck, the Dutch bass-baritone, touring America this season, will give a joint recital at the Music Hall on Friday evening, December 8. This announcement will be doubly welcome to the music lovers of Chicago and of this section of the State. Maud Powell has constantly increased the number of her friends since she was first introduced to Chicago by her most enthusiastic patron and admirer, Theodore Thomas. Furthermore, she is an Illinois girl and so has a host of friends throughout the State who welcome every opportunity to hear this matchless artist. Maud Powell's artistic stature has grown with years. Arthur van Eweyck has established an enviable name for himself throughout Germany, where he has passed the last nineteen years, though American born. In Germany he is placed in equal rank with Heinemann, Fergusson, and other leading recital and oratorio singers, and has enjoyed the favor of royal patronage beyond that accorded most artists. The Chicago appearance will be under the management of E. A. Stavrum.

Antonio Frosolono, violinist, and musical director of the Illinois Theater, plays a solo every night during the intermission at that theater and his number is invariably encored. Manager Will Davis has been very fortunate in securing as worthy a musician as Frosolono. The entr'actes at that theater are just as enjoyable as the production itself. This, thanks to the beautiful music played by the orchestra under the leadership of Frosolono. Speaking about this artist it may also be mentioned that he scored heavily at Orchestra Hall when appearing on Thursday evening, November 9, at a concert in which he was assisted by the Thomas Orchestra.

Cecil Fanning, baritone, assisted by Lulu Jones Downing, composer-pianist, and H. B. Turpin, accompanist, gave a song recital before the Kenilworth Club, of Kenilworth, Ill., last Friday evening, November 17. The first part of the program was made up of Shakespearean songs, *"If Music Be the Food of Love"* by John Clifton, and Thomas Cook's *"Over Hill, Over Dale."* The second group consisted of selections by Hugo Wolf, Hermann, and Loewe. In the third part of the program the *"Pipes of Pan,"* poem by Cecil Fanning and music by Lulu Jones

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Downing, was interpreted by the poet with the composer at the piano. Harriet Ware's "Mammy's Song," which has been written for Mr. Fanning, opened the fourth group. This song was followed by "My Rose" by Caleb Lacy, an Old Irish and an Old English song. The last part of the program brought forth Lulu Jones Downing, composer, at the piano. She accompanied Mr. Fanning in her "Apparitions," "Somewhere," "In the Night," "Only a Rose" and "June," the last number having to be repeated. Mr. Fanning was at his best and was compelled to repeat nearly his entire program, most of the numbers being encored by the enthusiastic audience. Mr. Turpin, at the piano, as always, played artistic accompaniment.



Due probably to the overzeal of a press agent or to the exaggeration of the daily press, the public was kept away from an interesting recital by Mary Wood Chase at Music Hall last Saturday afternoon, November 18. The brilliant Chicago pianist presented a program of unusual attractiveness, made up of Chopin numbers, which were rendered with fine musicianship. Miss Chase being exceptionally well equipped temperamentally and technically, gave a splendid account of herself, the singing quality of her tone being pleasing in the Chopin numbers. Her runs were clear and pure; her interpretation scholarly and interesting and all in all it is to be regretted that an audience of larger dimension did not come forth to hear the recital, as those persons who were present took away with them the remembrance of a remarkable recital.



Myrtle Elvyn, the American pianist, made her reappearance at the Ziegfeld Theater before a capacity house on Thursday evening, November 16. The young artist's stay in Europe has been most profitable, as she has broadened and reached a place in her art. Myrtle Elvyn is now a beautiful woman, a goddess of charm, and looked in her Grecian white gown a picture which delighted the eye. Her success was as spontaneous as it was well deserved. Her program was as follows:

Sonata, B minor (in one movement)	Liszt
Intermezzo E flat minor	Brahms
Concerto allegro	Scarlatti-Godowsky
Fantaisie in F minor, op. 49	Chopin
Prelude, G minor	Rachmaninoff
Serenade	Myrtle Elvyn
Novelle	Myrtle Elvyn
Etude (for left hand alone)	Blumenfeld
Rigoletto paraphrase	Verdi-Liszt
Sonette de Petrarca	Liszt
Walderauschen	Liszt
Rakoczy marche	Liszt

The backbone of the program was the first number, the Liszt sonata in B minor in one movement. In this selection the pianist had a vast field in which to show her admirable technic, her virile and masculine strength, her poetic and sentimental feminine playing. She displayed a tone pure, limpid, velvety, and brought from her instrument singing melodies of tonal value and color. In this difficult work, in which so many opportunities are given a pianist, the gifted Chicago woman rose to the occasion and crowned herself a virtuoso among the feminine pianists of the world. At the conclusion of the number her hearers acclaimed the recitalist, who was compelled to return to the stage time after time to acknowledge the vociferous plaudits. The Brahms "Intermezzo" in E flat minor received a meritorious reading, her playing again reflecting true musicianship and pianistic abilities. The Scarlatti-Godowsky concerto-allegro was rendered in a manner which calls only for superlatives. Her work was worthy of her teacher and of herself. In the balance of the program the artist showed that she is now fully equipped technically as well as temperamentally. Miss Elvyn is to play in many cities in the United States, and it is an easy matter to predict triumphs for her wherever she appears.



Louise St. John Westervelt, soprano, gave a song recital at Music Hall last Thursday evening, November 16, before a large and friendly audience. The recitalist's selections were by Horatio Parker, Schumann, Brahms, Massenet, Duparc, Debussy, Bantock, Rachmaninoff, Saar, Coleridge-Taylor, Gounod, Grieg and Delibes.



Lulu Jones Downing, pianist-composer, gave a recital at Galesburg, Ill., Thursday, November 16. The program was made up solely of compositions by this talented Chicago composer.



Elsa Marshall, soprano from Cincinnati, and Elsie de Voe, pianist of Chicago, furnished the program at the residence of Mr. and Mrs. Norman W. Harris, president of the Harris Trust and Savings Bank, Saturday evening, November 11. Both artists met with their customary success, and it has been reported to this office that the hostess informed these artists that their work was all that could be desired and exceeded all her anticipations. Miss Marshall will appear in Chicago on December 14 with the

Madrigal Club and in Cincinnati under the auspices of the Mozart Club on December 1. The same artist will be the soloist with the Cincinnati Orchestra on January 24 in Hamilton, Ohio. Miss de Voe and Miss Marshall will appear at many recitals and private functions this season.



Last Sunday afternoon, November 12, Guy Woodard, head of the violin department of the Bush Temple Conservatory of Music, played with great success at the first of a series of musicales given at the Whitney Theater under the management of E. A. Stavrum.



Where is H. Howard Hall, manager? A Chicago pianist who was once under his management has asked this office to take Mr. Hall's name out of her advertising card, and when the writer asked the reason of the change in the ad, the young lady answered: "His whereabouts are unknown to me." E. A. Stavrum, the Chicago manager, also would like to know where to find Mr. Hall.



Last Tuesday evening, November 14, a concert was given at Orchestra Hall by members of the faculty of the Chicago Musical College, assisted by the Theodore Thomas Orchestra under the direction of Karl Reckzeh. The main feature on the program was a symphonic poem "Das Lied der Singschwans," by Adolf Brune, the distinguished instructor in musical theory at the college. Mr. Brune, who has written two symphonies, four string quartets, two quintets, an oratorio, two symphonic poems, three songs, two ballads, two piano concertos, two overtures and scherzo for full orchestra, besides a variety of numbers for organ, piano, also songs, is certainly one of the most gifted musicians in Chicago. His symphonic poem revealed a composer of no small attainment. It is broad, deep, and shows the composer to have a tendency toward the German school. Mr. Brune was called upon the stage at the conclusion of the number to receive the plaudits of the large audience. Before continuing further with this review it may be said that the Thomas Orchestra players when under any other conductor than their regular leader, Mr. Stock, behave like bad children and seem to enjoy themselves immensely at the expense of soloist or conductor. Laughing, gaping, talking and yawning are anything but polite, and these expressions were manifest by the players of the Thomas Orchestra all through the concert. The same criticism has been made time and time again and it seems that a halt should be called. Mr. Stock was an interested spectator at the concert and must have noticed the disgraceful conduct and misbehavior of some of his players, and it would be well for him to call upon the management to stop, in the future, such marks of disrespect toward a visiting conductor. As to the concert, it was what one has been accustomed to hear in the last two or three years from the Chicago Musical College. Rose Blumenthal sang an aria from "La Tosca"; Alexander Sébald, one of the greatest living technicians on the violin, performed the Sarasate "Fantasie de Concert," op. 25; Kirk Towns, baritone, who has improved greatly since last heard in concert, sang the "Farewell and Magic Fire Scene" from "Die Walkure," in which Mr. Towns disclosed a voice of large volume, well placed, and his singing was all that could be desired. In years gone by Mr. Towns' drawback was a nasal production of tone, but he has remedied this and it is to be hoped that he will be heard often in recital and concert. Arthur Rech, pianist, was down on the program to play the Liszt-Busoni "Spanish Rhapsody," but owing to a sudden indisposition he was unable to play, and in his place Paul Stoye played the Liszt concerto No. 1, in E flat major, which is so beautifully played by Rudolph Ganz, the famous Swiss pianist and formerly teacher at the Chicago Musical College. Mr. Stoye, being called upon at the last moment, can well be excused for the manner in which he rendered the Liszt concerto. Karl Reckzeh deserves credit for the way he conducted his wild orchestra, affording good support to the soloists besides giving with fine understanding the d'Albert "Der Improvisator," and displaying authority in the Brune number referred to above. The audience was large and enthusiastic.



This office has received several communications from students asking the name of the teacher who strands pupils in Europe. These inquiries have remained unanswered, as it is known that at least two teachers in Chicago have in years past left their charges behind and it would be unkind to mention only one name when it is known that several have been guilty of the same act.



The Chicago Grand Opera Company announces that its first week's repertory in Chicago will be as follows: Wednesday evening, November 22, first performance in Chicago of Saint-Saëns' "Samson and Delilah" with Jeanne Gerville Reache as Delilah and Charles Dalmore as Samson. Thursday evening, November 23, "Carmen," with Mary Garden as Carmen, Dalmore as Don Jose and

Alice Zeppilli as Micaela. Friday evening, November 24, Chicago operatic debut of Luisa Tetrazzini in "Lucia." This performance will be outside of the subscription. Saturday afternoon, November 25, Mozart's "Marriage of Figaro" will be given with Carolina White, Alice Zeppilli, Maggie Teyte, Louise Berat, Mario Sammarco and Gustave Huberdeau. Saturday evening, November 25, comes "Il Trovatore." Sunday afternoon and evening, November 26, Sousa and his band will be at the Auditorium. Monday evening, November 27, will bring the first performance in Chicago of Massenet's fairy opera, "Cendrillon" with Mary Garden, Maggie Teyte and Jenny Dufau in the leading roles. Tuesday evening, November 28, "Traviata" will be given with Tetrazzini as Violetta.



Theodora Sturkow-Ryder gave a recital at the Battle Creek (Mich.) Sanitarium on Tuesday evening, November 7, and the following criticisms appeared in the Battle Creek paper:

The gifted young pianist, Madame Sturkow-Ryder, added many admirers to the friends in Battle Creek who are fond of her playing. Her fine finger dexterity and beautiful scale work, clear and edgeless, greatly commend her. The pretentious number on her program, from a musically standpoint, was the Grieg "Aus Holberg's Zeit." It is in four pieces, namely: Praeludium, gavotte, aria religiosa and rigaudon. The gavotte and rigaudon are old dance forms of composition. The latter was brought out in the court of Louis XIII, by a dancing master named Rigaud. The entire composition is a fine piano work and was given an authoritative delivery by Mrs. Ryder.

In place of a Debussy group, Mrs. Ryder played Liszt's rhapsodie No. 1. This is one of the rhapsodies rarely played, but is exceedingly interesting. The composition brings out things that are particularly effective in piano playing.

Mrs. Ryder's program did not contain any numbers of the nocturne style or those that call for sustained melody. Her last group particularly the Saint-Saëns "Etude en Forme de Valse," showed her pianistic skill to good advantage. Her technic does not glimmer with the uncertainty that smears. The musical figures stand clear and complete. Mrs. Ryder has a highly developed sense of musical rhythm, in fact, muscular movements of the body, doubtless not realized by the artist, show how intensely she feels the rhythmic beat.

As encores Mrs. Ryder gave Nicode's "Tarantella" and the spirited "Japanese Etude," by Poldini.—Battle Creek Enquirer.

Madame Sturkow-Ryder's playing was finished and her style pleasing. The pianist showed wonderful skill in fingerings and her runs were faultless. Perhaps the most pleasing number to the audience was a Liszt rhapsody, which was brilliantly executed, and though less pretentious than some of the other numbers on the program, seemed to evoke a more ready response. Both ladies gave encores and William Drever, who has charge of the music at the Sanitarium, came in for much praise for arranging such an evening of melody. Mr. Drever played Miss Mulford's accompaniments with good taste and expression.—Battle Creek Daily Moon.



Critics were unanimous in pronouncing the program, the interpretations, as well as the vocal efforts of Albert Borroff at his recital as representing the best that Chicago has heard in years. The great work that the singer has done here in oratorio led the local public to expect fine things from him in his recital. Needless to say he more than lived up to expectations. Press excerpts from the Chicago papers follow:

We could hear but a few songs of that excellent artist, Albert Borroff. Those we heard were delightfully sung, with solid sustained tone and diction of unusual distinctness. He has made his place as a song singer of true quality, and in spite of the other concerts he had a large audience.—Chicago Evening Post.

Albert Borroff offered a program of song that was an admirable selection from the best of all schools. It was possible to hear only a portion of his English group, but that sufficed to disclose an art remarkable not merely for its command of vocal resources, but for its effective employment of diction and its broad and convincing mastery of the more musical aspects of song literature.—Chicago Daily Tribune.

Albert Borroff gave a recital of compositions ranging from the ancient classicists to the most recent of moderns. The talented singer was in excellent voice, and he once more gave reason to notice his extremely clear enunciation and his scholarly and artistic interpretations.—Chicago Daily Journal.

One certainty in the announcement of a concert by Albert Borroff, is the offering of novel works and songs out of the beaten track. His turn of mind impels him to experiment with strange creations and to delve in the mystic libraries. Where he is different from the other delvers is in the quality of the antiques he discovers. Yesterday afternoon's program was another case in point. Beginning with a group of three Italian songs and a Handel aria, he continued with the Dvorák Biblical songs, which are rarely given. The group comprised five, and their interpretation was an admirable effort. Following them was a group of five eighteenth century "Bergerettes" and a Debussy "Romance." Mr. Borroff sang these in French. His scholarly attention to detail brought them a charm and the tone with which he voiced the melodies was beautiful. These quaint miniatures are more exacting than is generally realized and to Mr. Borroff belongs sincere praise for his sympathetic studies. Vocally Mr. Borroff deserves high praise. His voice lends itself to a wide range of expression—the most notable being its flexibility to a degree unusual in a bass.—Chicago Inter Ocean.

One of the most reliable singers is Albert Borroff, the basso, who gave his first recital of the season yesterday afternoon. His program contained a number of very interesting songs. He was in good voice and especially pleasing was his rendition of the Hadley Egyptian war song, "Selbek Hetep," and the Falstaff song

by Fisher. He has acquired the art of program making and he repeated the success of his last recital.—Chicago Examiner.

Allen Spencer opened his season with a recital at the Academy of Our Lady at Longwood, Ill., on October 25, this being his thirty-sixth recital at this school. On November 7 he played at Kankakee, Ill., and on November 11 he gave a recital at Kemper Hall, Kenosha, Wis., this being his twelfth appearance at the school. Mr. Spencer has a number of dates booked following the holidays, and will give his annual Chicago recital at the Illinois Theater, Sunday afternoon, January 14.

Arthur Middleton, basso, sang with his customary success in Des Moines last Friday evening, November 10. On Monday evening, November 13, he was heard in Lake Geneva, Wis.; on Wednesday, November 15, the famous Chicago basso will sing in Mankato, Minn.; on Friday, November 17, he will sing at Calumet, Mich.; on December 4 he will appear at Wheaton in "The Creation"; on December 7 he will sing under the auspices of the Orpheus Club of Cincinnati; he will appear in Boston on December 18 with the Handel and Haydn Society; on December 21 he will sing in "The Messiah" at Louisville, Ky., and on December 27 he will appear in "The Messiah" at New York with the New York Oratorio Society.

Amy Emerson Neill, violinist, made a successful debut in recital at Music Hall on Wednesday evening, November 15. Miss Neill has been studying with Hugo Kortschak four years and her playing of a very difficult program reflected credit upon her mentor.

Sofia Stephanie, coloratura mezzo-soprano, is winning much success on her concert tour. Audiences and critics join in heartiest approval of the work of the singer. The press notices received at this office are ample proof of this assertion. Miss Stephanie has, since October 1, given her concert-lectures in Bay City, Saginaw and Kalamazoo, Mich.; Peoria, Springfield and Quincy, Ill. She is appearing this week in Omaha, Neb., going from there to Council Bluffs, Sioux City, Des Moines, Ia.; Fort Wayne and South Bend Ind. Miss Stephanie will appear this year in some 125 cities and her route list will be published from time to time in these columns.

Céline Loveland, who has opened a studio in Chicago at 619 Fine Arts Building, has brought with her a system which is proving nearly infallible to students who are hampered in their studies through deformities, difficulty in reach, and awkwardness in playing. Among Miss Loveland's pupils is a young Chicago girl who has been unable to practice at length without worrying herself to such an extent that it was necessary for her to give up her studies until this fall, when she heard through different channels of Miss Loveland's wonderful method of restoring health to hands and arms of a player, and she at once applied to Miss Loveland. This young girl has, since then, made wonderful improvement, and she gives full credit for the same to her mentor. The method, though not exactly new, since it has been used in Germany for many years, is somewhat of a novelty in this city, and no doubt Miss Loveland's time will be filled up ere long. Miss Loveland also teaches piano to other pupils not in need of this method, as she is one of the most talented pupils of Rudolph Ganz, the famous Swiss pianist.

Luella Chilson Ohrman is very busy concertizing all over the country. November 10, and in the afternoon and evening of November 11, she appeared at the festival performance in Duluth, Minn., with the Minneapolis Symphony Orchestra. On November 14 she furnished the program at St. Mary's Hall, Faribault, Minn. November 17 she sang "New Life," by Wolf-Ferrari, in Milwaukee. Returning to Chicago she will be soloist with the Ravenswood Choral Club on November 26. On December 1 she will be heard in recital in Danville, Ill.; December 4 she is to appear at the Lawrence Conservatory of Appleton, Wis. The following week she will give a recital for the Illinois School of Music of Jacksonville, Ill., and on December 18 she will sing at a recital in Springfield, Ill.

Tuesday evening, November 21, Oscar Seagle, the well known American baritone, will appear in a song recital under the local management of Eleanor Fisher and Robert Talbot.

Mabel Sharp Herdien, soprano, sang with great success on Monday, November 13, before the Illinois College of Teachers. Six hundred students received the gifted vocalist with enthusiasm, most of her numbers having to be repeated.

Francis Macmillen, violinist, will give his only Chicago recital of the season Sunday afternoon, November 26, at

the Studebaker Theater under the direction of F. Wight Neumann.

Hazel Huntley, a talented artist-student of the Thomas N. MacBurney studios, repeated on Friday evening, November 17, her Brahms evening. This was no ordinary studio recital, and though, as a rule, pupils' recitals in studios are not chronicled in these columns the presentation of the Brahms songs as given by Miss Huntley is worth attention. The young artist showed the result of good training. Her voice is beautifully placed, her enunciation clear, and, all in all, her program reflected credit upon her teacher.

Arthur Dunham, organist, was one of the soloists at a concert given by the Sunday School Association of Cook County at its fall festival in Orchestra Hall, Friday evening, November 17. Mr. Dunham met with his customary success.

Friday evening, November 17, Theodore S. Bergey presented several of his pupils in his Steinway Hall studios. The program was well balanced and gave opportunity to many young students from the Bergey studios to demonstrate the method of this well known vocal teacher, and the results obtained were in every respect creditable. Mrs. Bergey played artistically the accompaniments for the students.

The Herman Devries Quartet has won recognition wherever it has appeared. The Waco Times-Herald of Monday, November 13, said as follows:

As stated above, the musical program last night was an especially pleasurable one, and despite the cold weather a large number of people were out and remained in the coliseum until the last number was concluded. Just before the intermission between the first and last half of the program, Mabel Cox, soprano, and Loro Gooch, tenor, gave a special number by request, that was not only beautiful, but heartily encored. Their rendition was from the opera "Cavalleria Rusticana," and the ease and sweetness of tone with which they sang this difficult piece was a decided feature of the program as well as causing them to make quite a happy hit. Though the weather was not favorable they were in splendid voice which they had under most excellent control. Following this came selections from the Illinois Operatic Quartet, consisting of the entire quartet and piano accompanist. These were delightful and encores were numerous enough to permit the four singers to display more of their splendid talent than possibly on any previous occasion.

The management of the Apollo Musical Club announces Grieg's "Olaf Trygvasson" as the choral work to be sung with Brahms' "German Requiem" on the evening of April 1, 1912, in the Auditorium Theater, to take the place of Wolf-Ferrari's "New Life," which latter has been changed to Sunday afternoon, January 14, 1912, with the Chicago Grand Opera Orchestra and Wolf-Ferrari himself conducting. Grieg's "Olaf Trygvasson" has never been given in Chicago, and on account of its great brilliancy should follow Brahms' "Requiem" in a fitting manner. The solo artists engaged for the performance of both works are: Rosa Olitzka, member of the Chicago Grand Opera Company, contralto, and Clifford Cairns, the well known New York basso cantante. The entire Theodore Thomas Orchestra will furnish the orchestral accompaniments. Harrison M. Wild will conduct, Arthur Dunham will preside at the organ and the club's 300 trained singers will render the choral parts.

The Theodore Thomas Orchestra will give a concert under the auspices of the University Lecture Association at Mandel Hall on Tuesday, December 5.

Monday afternoon, November 20, in the Music Room of the Illinois Theater, a musical program will be given in honor of Marie Rappold. The affair is to be under the auspices of Eleanore Fisher.

The following notices are ample proof of the success of Marion Green at recent concerts:

Mr. Green revived the dignified "Seasons" aria, "With Joy the Patient Husbandman." The Haydnites were pleased. There is always sure to be a lot of them in every audience and Mr. Green was wise to take them into account. It must have been a love of contrast that suggested the "Drinking Song" ("Paolo and Francesca") which followed. Mr. Green sings with ease and freedom from mannerisms. His voice is skillfully equalized and of great tonal beauty. His long phrases were satisfying for their breadth and repose. His diction is excellent so that his legato is not cut with an explosive effect due to over emphasis or uneven breath. His phrases were sustained without effort, giving significance to a poetic sentiment as well as to a musical line. The singing quality of his voice was feelingly evidenced in the Coleridge-Taylor song and others of his second group. His closing pieces gave scope for his tone color in the varying emotions they expressed. Irish names did not need their racial limitations to voice the response in a German, Italian or even Scandinavian heart.—Belle Vinnedge Drake, in Des Moines Capital, October 17, 1911.

Mr. Green needed no introduction to local music patrons. A native Iowan, his rise to the foremost ranks of American artists has been noted with interest and pride by his friends here. His first group comprised three little heard arias. They were delivered with a voice of rare richness, full of warmth, beauty of color and

evenness of quality. Of exquisite beauty was the "Legend of the Sage" ("Juggler of Notre Dame"), which with the singer's cantilena style was particularly effective. The Haydn aria was delivered in the very spirit of its contents, and with a technical mastery thoroughly adequate. The "Drinking Song" added another triumph to the singer's offerings and he was forced to comply with the request for an encore. The second group contained three charming songs by modern English composers. In these Mr. Green displayed his wide range of voice and perfect control. Persistent demands brought an encore in the "Uncle Remus" of Homer. Mr. Green's last group contained some clever Scotch and Irish songs in characteristic dialect. Woodman's "I Am Thy Harp," "When I Was Page" (Falstaff). These were choice bits in Mr. Green's inimitable style, which brought him a recall.—Des Moines, Iowa, Register, October 17, 1911.

Anne Shaw Faulkner, operatic lecturer, and Marx E. Oberndorfer, pianist, have been engaged to give their operatic lectures in the following cities: Saturday, November 25, Tuesday Musical Club, Akron, Ohio; November 27, afternoon, "Juggler of Notre Dame," and in the evening, "Louise," Evanston; November 29, "Quo Vadis," at Woman's Athletic Club, Chicago; December 1, "Salome," at Amateur Musical Club, Peoria; December 4, afternoon, "Königskinder," evening, "Jewels of the Madonna," Evanston; December 6, "Königskinder," at Woman's Athletic Club, Chicago; December 8, "Ring of the Nibelungen," at St. Cecilia Club, Grand Rapids; December 13, "Jewels of the Madonna," at Woman's Athletic Club, Chicago; December 14, "Königskinder," at the Colony Club, Chicago.

RENE DEVRIES.

Shattuck's Successful Reappearance.

Arthur Shattuck, the pianist, made his first appearance with orchestra in America with the Minneapolis Symphony Orchestra last week, scoring an unqualified success.

The Minneapolis papers spoke of his playing as follows:

This led up to the appearance of the soloist, Arthur Shattuck, an American pianist who apparently believed at the outset of his career that a prophet is not without honor save in his own country, for he secured a brilliant position in Europe before making this, his first concert tour of America. It may be said in passing that yesterday he appeared for the first time with an American orchestra. He played Tchaikowsky's indescribably beautiful and richly thematic concerto in B flat minor, last played here, if memory serves, by Teresa Carreño. His performance was almost above criticism. He has fire, feeling, force, delicacy, poetry and distinction, all under the absolute control of an apparently artless technic. He kept at all times above the orchestra without once obscuring the solo instrument, and the performance was one of the most satisfactory of its kind ever heard in the Auditorium. As an encore he played a delicate but intensely difficult bit of musical filigree, Leschetizky's "Arabesque."—Morning Tribune, Monday, November 13, 1911.

American art also triumphed at the concert, at which Arthur Shattuck, a pianist of delightfully sane style and an absence of all mannerisms and eccentricities, made his initial bow to a Minneapolis audience. The young artist played Tchaikowsky's difficult and, from a pianistic standpoint, at times unwieldy, B flat minor concerto in three intricately involved movements. Shattuck showed the master touch in every note, possessing amazing power for one so slight of physique, contrasted with delicacy and taste. Bravura scales, requiring a legato of velvety quality, he played with full attention to dynamic values and in lightning staccato passages his fingers manipulated the keys with automatic precision. That the artist has temperament cannot be denied after hearing him play the second movement of the concerto, in which gorgeous treatment of the main themes by the orchestra requires not only highest virtuosity but that rare faculty of asserting oneself as a soloist when the audience seems about to believe the piano has become but one of the orchestra's integral factors. Enthusiastic applause brought Leschetizky's "Arabesque," played brilliantly. It has been long since a pianist so generally pleased a Minneapolis audience.—Journal, November 13, 1911.

Whitney Scores Success in the West.

Myron W. Whitney, the basso, has just concluded a remarkably successful tour as assisting artist with Lillian Nordica. The Nordica tour, under the management of Frederic Shipman, opened in Keokuk, the latter part of September and closed in Duluth on November 17, embracing twenty-two concerts in all.

The steadily growing popularity of Mr. Whitney with the American public was never more strongly evidenced than on this tour, for at every appearance he scored a triumphant success and was recalled again and again. The following excerpts indicate with what appreciation the young American basso was received:

Mr. Whitney divided to a considerable extent the honors of the evening and was warmly recalled after every number. His fine, smooth voice, his vitality and animation, added to the ease with which he sang, made his performance as thoroughly enjoyable in its way as Madame Nordica's.—Nebraska State Journal, Lincoln, October 3, 1911.

Myron W. Whitney possesses a bass voice of really remarkable quality. It has the depth of a viola, the smoothness of an organ tone and the singer has as well the qualities of control and expression that make his work unusually pleasing.—Salt Lake City Telegram, October 6, 1911.

Myron W. Whitney, the basso, who was associated with Nordica on the program, has a finely trained exquisite quality of voice, unusually smooth to the very lowest note of its depth.—Oakland (Cal.) Enquirer, October 12, 1911.

Myron Whitney shared the honors of the evening with Nordica to a degree that would have been dangerous to any but a star of the first magnitude.—San Francisco Evening Post, October 17, 1911.

CLIFFORD CAIRNS, BASSO-CANTANTE.

Clifford Cairns is a combination of the singer who is born and the singer who is made, for it requires an admixture of natural gifts and art to fashion the acceptable singer. Mr. Cairns has, moreover, that most important adjunct, personality, without which, no matter how gifted, or how finished, no artist can make a very deep impression. To reach the hearts of one's hearers is the aim of all who engage in the business of art.

Mr. Cairns' personality has been put to a test in America and in England, and it is of that admirable quality which makes for success. He has appeared before the most exacting audiences, and has met the conditions most conclusively and brilliantly.

Vocalism, personality and experience, however, are not this artist's only assets. He is a musician and a master of diction. His advent into musical circles was due neither to caprice nor adventurous spirit. He became a singer because he felt impelled to be one. Therefore, his future was planned with care. The preparation was thorough and not relinquished until complete. At the very



CLIFFORD CAIRNS.

first, Mr. Cairns was convinced of the importance of a sound musical education, a most important qualification and a great aid in the quick preparation of new works. Study of the piano and violin further assisted Mr. Cairns. Thus he is able to bring to his work a musical intelligence and an authoritative interpretation, traits which conductors appreciate to a greater extent than others.

Mr. Cairns claims that it is a singer's duty to recreate, as far as possible, the composer's ideas, not to distort rhythms, tempi, etc., in order to exploit one's voice or individual eccentricities. This claim Mr. Cairns has endeavored to substantiate in his work, and that he has done so has been demonstrated on many an occasion, justifying the prediction of Georg Henschel (Mr. Cairns' instructor several years ago) that he was destined for a brilliant career.

Whether in recital, concert or oratorio, Mr. Cairns is master of the situation. He is always sure of his ground; in consequence he is in much demand by societies, clubs and especially by conductors, who are beginning to recognize that he is a welcome factor on any program, to musicians and music lovers who patronize artistic and worthy musical undertakings. Conductors, moreover, invariably show preference to those artists who can be depended upon and upon whom they can count for a correct performance.

Mr. Cairns has appeared at many important musical affairs, such as the Worcester Music Festival, with the Boston Handel and Haydn Society, at orchestral concerts in England, with Landon Ronald and Julian Clifford, etc. For the present season he has already been engaged by the Cleveland Harmonie Club, Providence Arion Society, Albany Music Festival, Chicago Apollo Club, etc.

In recitals Mr. Cairns is most happy, and has appeared with such eminent artists as Schumann-Heink, Alma Gluck and George Hamlin, and has had many calls for appearances in "The Messiah" and other choral works. He has

a comprehensive repertory of songs in four languages, also of the standard oratorios and cantatas, both bass and baritone roles. He is a deep student and a hard worker—two factors which could scarcely fail to bring success to one endowed with great natural ability.

Following are a few press notices:

For so young a singer, Mr. Cairns has perceptions. He actually conceived "Mors Stupebit" as tone-picturing . . . and his was a voice at one with the voices of the orchestra, taking color from them and not merely displaying its low notes. Not yet, at least, has he hardened into a dull "oratorio singer."—Boston Transcript

The performance was one of exceptional brilliance. Not only did the chorus sing with brilliant spirit and technical finish, but the quartet of soloists included some admirable singers, and when they sang together there was unusual balance and euphony. Mr. Cairns gave a creditable performance . . . and the singing of the "Domine Jesu" was an achievement worthy of special praise.—Boston Post.

Last night's performance set forth with unmistakable impressiveness the grandeur of the work. The solo parts are all taxing, the tenor and bass not the least so. . . . Mr. Cairns gave with striking and sombre restraint the "Mors Stupebit." This is undoubtedly one of the master strokes, musically, of the whole work.—Boston Herald.

Mr. Cairns has acquired a skill in vocalization that, coupled with his intelligence and expressiveness as an interpreter, makes him an interesting singer.—Newark (N. J.) Evening News.

Mr. Cairns disclosed a beautiful voice of fine quality, and he sang with dignity, refined expression and much feeling.—Newark (N. J.) Call.

Mr. Cairns has a charming personality, and the more he sang the more the audience enthused. He has a rich voice that shows excellent training.—Trenton (N. J.) Gazette.

Mr. Cairns is to be complimented upon his courage in the selection of songs. He kept to the classical, and preserved a dignified manner which was agreeably refreshing. He gave a fine rendering of Beethoven's "Creation's Hymn," and his versatility was revealed in the immediate singing of "My Love, She's But a Lassie Yet."—Blackpool (England) Daily.

Mr. Cairns, a basso with a magnificent voice and an imposing presence, in his contributions exhibited a fine breadth of phrasing; and his encores show that he can be equally successful in lighter music.—Kingussie (Scotland) Record.

Gave pleasure with his sonorous voice.—Philadelphia Record.

The comparatively little the solo contains for the bass was satisfactorily interpreted by Mr. Cairns.—Philadelphia Enquirer.

Mr. Cairns had, in his delivery of the bass arias, a manner approaching what is known as the true oratorio style. "Why Do the Nations?" was finely sung.—Boston Transcript.

Mr. Cairns had the required resonance in his tones and authority in his interpretations.—Boston Post.

The work of Mr. Cairns was pleasing; his voice rang true and his diction was excellent.—Boston Advertiser.

Frederic Martin's Bookings and Notices.

Frederic Martin, basso, has nine "Messiah" engagements to date. Following are his bookings, with three press notices from Southern cities:

Philadelphia, Pa.—Choral Society.
Troy, N. Y.—Choral Society.
Milwaukee, Wis.—Arion Society.
Chicago—Apollo Club (two performances).
Minneapolis, Minn.—Symphony Orchestra.
Winnipeg, Manitoba—Choral Society (two performances).
Toronto, Canada—Festival Chorus (two performances).
Cleveland, Ohio—Rubinstein Club.
Chicago—Music Verein.
Milwaukee, Wis.—A Capella Choir.
Sedalia, Mo.—Ladies' Musical Club.
Jefferson City, Mo.—Morning Musical.
Winona, Minn.—Female Seminary recital.
Northfield, Minn.—Carleton College recital.
Northfield, Mass.—Recital.

In the vocal solo work of the evening the honors fell to Mr. Martin, who made the hit of the evening with his rendering of the "Drum Major's" aria from "Le Caid." His work in this was so pleasing that he was given five recalls.—Daily Journal and Tribune, Knoxville, Tenn., July 20, 1911.

Mr. Martin charmed again with his splendid, resonant voice. He possesses all the qualities of the finished artist and works with remarkable ease and grace. His big voice was equal to every requirement of his role, and in each number he sang he was given an enthusiastic display of approval.—Times-Leader, Wilkes-Barre, Pa., May 21, 1911.

Mr. Martin has been heard in Washington and his audience was prepared, therefore, to hear a splendid bass, but expectation still left room for surprise. It is seldom one hears a basso whose voice is under such perfect control, whose range, without diminution of quality, is so great. From the first recitative one knew what to expect, but the pleasure was constantly increasing. He is also to be congratulated, in this day of singing in English, for his splendid enunciation.—The Post, Washington, D. C., May 3, 1911.

Recital by Adriano Ariani.

When an artist attains unto that degree of perfection, as exemplified in the playing of Adriano Ariani, an Italian pianist who gave his first New York recital Tuesday afternoon, at Belasco Theater, the duties of the reviewer resolve themselves simply into a matter of recording what he did and how he did it.

Mr. Ariani presented himself unheralded, in a program of huge proportions, calculated to test his powers as an executant as well as a musician. That he is a man of ideas was plainly manifest before he had finished his first number. His transcription of the Bach prelude and fugue showed workmanship of a high order and its rendition proved that the transcriber not only knew his Bach, but also how to play him.

With the "Appassionata" sonata the player's ideas were more in evidence. There was nothing perfunctory or stereotyped about this interpretation; on the contrary, it abounded in characteristics, many of the ideas were quite novel, but nevertheless carefully wrought out in detail. It was a performance such as could hardly fail to please any but the rankest pedant.

Mr. Ariani's individualism was yet further disclosed in his eloquent and illuminating presentation of the "Carnival." He made it vital in every measure and the various moods, as indicated by the several headings, were ex-



ADRIANO ARIANI.

quisitely varied. These three numbers alone were sufficient to stamp Mr. Ariani as a pianist of the first order, but he was yet to present another side of his Chopin and his Liszt, the former played with infinite grace and charm, almost tenderness, with a most luscious tone and uncommon suavity, while the rhapsodie was a thing of beauty instead of a piece of bombastic virtuosity as many are wont to make it.

Mr. Ariani plays as if he loved it. He caresses a theme, while his wonderful digital dexterity enables him to give free vent to his poetic nature. He employs the tempo rubato constantly and his nicely balanced phrasing and variegated dynamics often evoked sotto voce exclamations of delight from the audience. He possesses a marvelous trill, with both second and third fingers. With him the piano is a medium for musical expression, not a means of drawing attention to himself or to his work. His playing is a combination of the judicious use of technique, pedals, touch, fingering and phrasing. He rather emphasizes the romantic side of the music, but he never transgresses the limits of good taste or of fine art. He is an artist who will, undoubtedly, take high rank in the musical affairs of the season. He was listened to with rapt attention by an audience of goodly proportions, among which were many pianists, musicians and critics.

The program was as follows:

Prelude and fugue in A minor, for organ.....	Bach-Ariani
Sonata in F minor (Appassionata).....	Beethoven
Carnaval	Schumann
Ballade in A flat (op. 47).....	Chopin
Fantaisie Impromptu (op. 66).	
Nocturne in C minor (op. 48).	
Polonaise in A flat (op. 53).	
Rhapsodie Hongroise No. 12	Liszt

Amy McDowell gives a piano recital in Zanesville, Ohio, November 24.

Osborne-Hannah Opens Operatic Season in Philadelphia in "Die Walküre."

Jane Osborne-Hannah began her season with the Chicago-Philadelphia Opera Company singing with splendid success one of her favorite roles, that of Sieglinde, in which she has found so much favor with German audiences. Philadelphia is the third city in America to hear her in this part, she having sung it both in New York and Chicago with the Metropolitan Opera Company with much success.

In addition to her appearances in some of her Italian roles in which she scored last year, Madame Osborne-Hannah will sing in other Wagnerian performances with the Philadelphia-Chicago Opera Company both in Chicago and adjacent cities during the winter.

Among the many flattering tributes of the press regarding her work in Philadelphia as Sieglinde the following have been selected:

The cast offered in "Die Walküre" was as good as any ever heard in this city. As Sieglinde, Jane Osborne-Hannah was a delightful surprise. Singing with an orchestra normally conducted, her tones

seemed opulent, full of richness and expression and fully equal to the role, which is regarded as the particular property of more heroic voices.

To hear Jane Osborne-Hannah's beautiful pianissimo in the love duet of the first act was a revelation of the effectiveness possible in such a scene when the singers are allowed to develop the vocalization in accordance with artistic aspirations. — Philadelphia Record, November 11, 1911.

The Sieglinde of Madame Osborne-Hannah was impressive dramatically and exhibited the necessary pathos of the character, while she sang the music excellently. — Philadelphia Press, November 11, 1911.

Jane Osborne-Hannah invested with pathos and the finer subtlety of true art the presentation of Sieglinde. — Philadelphia Public Ledger, November 11, 1911.

Jane Osborne-Hannah made a beautiful Sieglinde, while in addition to attractiveness of person she acted with grace and feeling.

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and used with artistic effect a soprano that, while not of great volume, proved adequate in power and is of a pure, sweet quality, with its freshness still unimpaired. — Philadelphia Evening Bulletin, November 11, 1911.

The Sieglinde of Madame Osborne-Hannah was an excellent representation. Appearance, vocal beauty and skillful art of singing united to form a superior ensemble. Beautiful flowers were showered upon the splendid artist for her magnificent performance. — Philadelphia Gazette, November 11, 1911.

Jane Osborne-Hannah is well known from the Metropolitan Opera Company. She had the important role of Sieglinde. She can sing in true Wagner style and she has a temperament through which every part of her voice finds expression. Especially fine was she in the aria "Du bist der Lenz nach dem ich verlange." — (Translation) Philadelphia Tageblatt, November 11, 1911.

Jane Osborne-Hannah made a very favorable impression as Sieglinde, although she had to bear comparison with many notable singers who have interpreted the part previously in this city. — Philadelphia Evening Item, November 11, 1911.

Witherspoon with Schenck.

Herbert Witherspoon, of the Metropolitan Opera House, has asked Elliott Schenck to instruct him in the theory and practice of musical composition. Mr. Witherspoon has already gone into the subject to a certain extent, having studied with Parker, MacDowell and others. Mr. Schenck, as a leading conductor, has many opportunities of having meritorious compositions performed. One of his pupils has just completed a grand "Te Deum" for full chorus, orchestra and organ, which is to be heard in the near future in Calvary Church, where many years ago Mr. Schenck was organist.

Whitmer Compositions Heard.

On Friday evening, November 17, the second annual recital of original compositions by T. Carl Whitmer, director of the School of Music, Pennsylvania College for Women, was given before a large and enthusiastic audience in the recital hall of the college. Mr. Whitmer was assisted by Sue Harvard, soprano; Alice Dacre Butterfield, mezzo-soprano; Charles Edward Mayhew, baritone, and F. J. Brosky, violin, with the composer at the piano. The program in full follows:

Songs—
My Lord Comes Riding Grace van W. Henderson
Ah! Love, But a Day Browning
Miss Harvard.

Songs—
Boating Weather Mary D. Ennan Lindsay
A Song Mary D. Ennan Lindsay
Song from Pippa Passes (by request) Browning
Miss Butterfield.

Sonata for Violin and Piano Mr. Brosky and Mr. Whitmer.
Songs—
Love Slumbering Leon Whipple
Just Tonight Muriel Leigh
Nausicaa Olin Wannamaker
Mr. Mayhew.

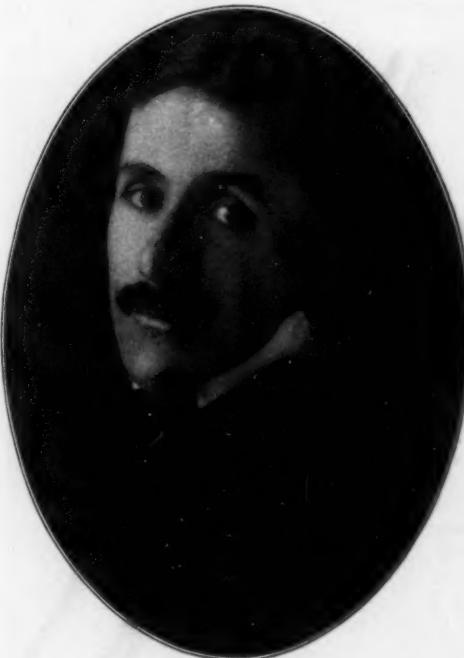
Songs—
Love Slumbering Leon Whipple
Just Tonight Muriel Leigh
Nausicaa Olin Wannamaker
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Songs—
Where the Tree of Life is Blooming Viola Taylor
The Fog Maiden Ethel Duffy Turner
A Very Little Song Grace van W. Henderson
June Robert Weisbach
Miss Harvard.

Mr. Whitmer's compositions are of such a nature that a comprehensive review of them after the first hearing would be impossible. Much is demanded of the soloist and the accompanist, and most of the songs heard at this recital were of the modern style of writing, though never jarring like some forms of modernism. The piano accompaniment in almost every number was given a part of its own to sing rather than a mere aid to the voice or solo instrument.

One of the most interesting of the songs was the opening number, "My Lord Comes Riding," which was sung beautifully by Miss Harvard, who has a voice of much charm and sings with an abundance of expression and style. Miss Butterfield's group was a real delight as she possesses a voice of most luscious quality and knows how to use it. Mr. Mayhew displayed unusual musicianship in his rendition of the highly dramatic "Nausicaa" in which Mr. Whitmer has demanded much of both singer and accompanist, but both were fully equal to the task. Naturally the sonata for violin and piano was awaited with much



T. CARL WHITMER.

interest and the rendition which Mr. Brosky gave it caused no disappointment. Particularly beautiful is the melodic adagio movement, but the whole work is full of charm and originality and no doubt one would find new beauties and bits of interest at successive hearings.

Miss Harvard's rendition of "June" was a fitting close for the evening's program.

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Echoes of Rogers Recital.

The New York daily papers had the following to say regarding Francis Rogers' recent song recital in the metropolis:

Mr. Rogers is so well known to New York music lovers that his recital might almost be dismissed with the safe comment that it sustained the high level upon which this admired artist always moves. As is his custom Mr. Rogers sang songs by various composers in a wide variety of styles. All the way from Carissimi, the adored oratorio master of the seventeenth century, to Padewski, the twentieth century wizard of the piano, and from delectable English Dr. Arne to Marshall Kernochan, the New York "society" man, who is not content to dwell in social halls, the list marched on. It was a charming program, and gave pleasure to an audience of considerable size.—New York Sun.

Mr. Rogers always has something of interest to offer in his recitals which are well attended. He plans his executions well, and he sings with grace. Such singing as he did yesterday in Franz's "Es hat die Rose" and Bungert's "Der Sandraeger" is unfortunately too rare. The program was an interesting one, and it is worthy of note that no composer's name was repeated on it.—New York Times.

Francis Rogers, at whose recitals one is always sure of more than a little that is worthy in the art of song, gave his annual New York offering yesterday afternoon in Carnegie Lyceum. Mr. Rogers' fine taste in singing extends always to his program, and yesterday was no exception to the rule. Never before had Mr. Rogers' art proved truer or more sure.

His is not a great voice, though it is a good one, but he under-

stands the art of song; he has feeling, and, above all, he is the possessor of a fastidious taste. And taste is something that is perhaps more rare in the concert world today than some would have us believe. Mr. Rogers' art leads us far away from the glare of the trumpet and the boom of the bass drum, but that there are those who still can enjoy a fine, delicately shaded art was evidenced by the size and interest of yesterday's audience.—New York Tribune.

Francis Rogers, a well known American baritone, gave a recital and interested his audience by his usual intelligent manner of singing and his clearness of diction. He deviated from custom and sang many foreign songs in English. He was in good voice, and was warmly applauded.—New York Herald.

Carnegie Lyceum was well filled yesterday afternoon at the annual song recital of Francis Rogers. In the choice of his program Mr. Rogers had included one old French song, the "Chanson de Trouvere," which was a most fortunate selection, as it delighted his auditors so greatly that an encore was insisted upon.

There was another song by Strauss, "Heimkehr," which was so cleverly rendered that the audience greeted it with vehement applause. The singer had the good judgment to place a number of songs in English on his program, and those who were present attested their appreciation, for it seems to be unmistakably a fact that a little English now and then in song recitals is gratifying to the native ear, even though it be a fact that there is such a wealth of vocal numbers to be taken from the many composers who have set the words of other tongues than ours to note.

Mr. Rogers sang with his excellent taste and critical judgment. Now and then he seemed to force his voice a trifle, but the understanding with which he employs his musical gifts brings forth the best of the compositions.—New York Telegram.

Mr. Rogers is known here as a singer of uncommon intelligence and taste. His artistic ideals are high and he has steadily advanced toward their realization, scorning cheap successes by the way. His reward may well be found in the enjoyment of a discriminating audience such as the one that heard him yesterday.—New York Globe.

Both song recitals, the one in the hall by Maggie Teyte, the young English soprano, the other in the Lyceum by the well-known and well-liked baritone, Francis Rogers. Both programs had unusual

points of excellence in the choice of songs, the difficulty being to hear the best in both cases. Mr. Rogers sang artistically, as he always does.—New York Evening Post.

Francis Rogers gave a recital yesterday afternoon at Carnegie Lyceum, when he presented a program as well sung as it was admirably constructed. French composers might hold themselves lucky if an artist like Mr. Rogers, with his unique interpretative powers, elect to sing their songs.—New York Mail.

Francis Rogers, an artist who gives dignity to his quest of the classic, while at the same time he puts red blood into a rattling young college song when occasion or the Harvard Club invites it, gave his annual song recital before his more serious New York clientele in the Carnegie Lyceum yesterday afternoon. Mr. Rogers had his well selected program in excellent fashion and was greeted accordingly by an enthusiastic audience.—New York Evening Sun.

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